

# The Musical World.

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## LONDON BALLAD CONCERTS.

**WEDNESDAY NEXT.—THE FIRST BALLAD CONCERT,**  
ST JAMES'S HALL, on WEDNESDAY, at Eight o'clock. Artists: M<sup>me</sup> Minnie Hauk and Miss Mary Davies, M<sup>me</sup> Antoinette Sterling and Miss Eleanor Rees; Mr Joseph Maas, Signor Foli, and Mr Maybrick. Violin—M<sup>me</sup> Norman-Néruda. Mr Venables' Choir. Conductor—Mr SIDNEY NAYLOR. Stalls, 7s. 6d.; Tickets, 4s., 3s., 2s., and 1s., of Austin, St James's Hall; and Boosey & Co., 295, Regent Street.

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**MISS MARY DAVIES and Miss ELEANOR REES,**

**MADAME ANTOINETTE STERLING,**

**MR JOSEPH MAAS,**

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**MADAME NORMAN-NÉRUDA,** at the FIRST BALLAD CONCERT, WEDNESDAY NEXT.

**MORNING BALLAD CONCERT, ST JAMES'S HALL, on**  
WEDNESDAY, Dec. 3, at Three o'clock. Artists: M<sup>me</sup> Trebelli and Miss Mary Davies, M<sup>me</sup> Antoinette Sterling and Miss Eleanor Rees; Mr Edward Lloyd, Mr Maybrick, and Mr Santley. Violin—M<sup>me</sup> Norman-Néruda. Mr Venables' Choir. Conductor—Mr SIDNEY NAYLOR. Stalls, 7s. 6d.; Tickets, 4s., 3s., 2s., and 1s., of Austin, St James's Hall; and Boosey & Co., 295, Regent Street.

**ST JAMES'S HALL.—ST ANDREW'S EVE.—The**  
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MARSCHNER'S *VAMPIR* IN VIENNA.\*

(Concluded from page 719.)

In *Der Vampir* Marschner's good qualities and faults already stand out with unmistakable prominence, only the faults appear more marked and the good qualities dimmer than in his two following operas, *Templer und Jüdin* and *Hans Heiling*. The first thing very coarsely conspicuous in *Der Vampir* is Marschner's dependence on Weber. The tenor, Aubrey, is as little able to conceal his descent from Max and Adolar, as Malvina the points continually suggested by Agathe and Euryanthe. Reminiscences of Weber, bordering by their closeness almost upon plagiarism, must have struck everyone even in the overture. With their mixture of turgid passion and smooth routine, Marschner's overtures are not the most brilliant portions of his operas. The *Vampir* overture especially is excited "Capellmeister music." As is the case in *Hans Heiling*, which may be designated a dramatically and musically transfigured *Vampir*, so in the latter the best portions are the bright folk's-scenes and the demoniacal scenes, properly so called, while the sentimental characters, forming an ideal mean, as it were, between the two, are inferior in truth and originality of expression. Aubrey and Malvina labour under Marschner's innate failing: exaggeration; they open their mouths so wide in the very first bars, that they cannot afterwards rise higher, and have to resort to worn-out Italianised phrases, such as, in their insipid imitation of Weber, all the members of the romantic school in Germany: Lindpaintner, Kreutzer, Reissiger, &c., so insatiably repeated. How antiquated now-days are the rapid quaver figures and scales attached to the words, and intended as a substitute for the proscribed bravura ornamentation, with which, however, it was not possible wholly to dispense! How fatiguing are the stereotyped imitations, for entire bars, of the two voices in every duet! How old-fashioned and undramatic, finally, is the embellishment of slow concerted passages (as, for instance, in the first *finale*) by means of upwards and downwards rolling scales or semiquaver figures in the separate voices as they in turn relieve each other! All these things occur very frequently in *Der Vampir*, and remind us not so much of the composer's genius as of the fashion of his time. Then, moreover, the orchestra is hurried along with ever characteristic restlessness, and overloaded with a mass of sound. It is seldom we have the pleasure of hearing a quiet and beautiful orchestral effect. The demoniacal scenes—the chorus of spirits in the first act and most of Ruthven's scenes—are, as already stated, despite their glaring theatrical style of painting, far superior in originality and dramatic truth to the sentimental portions. The best things, however, are to be found in the folk's-scenes of the second (or, in the Vienna version, third) act, which, in its first half, assumes very successfully the tone of comic opera. When we hear Emmy's charming and simple song, "Dort an jenem Felsenhang," we can hardly credit its being written by the same composer who makes the other personages sing (to use a bit of genuine Viennese) so *geschwollen*. The Vampire's stanzas hit off admirably the awe-inspiring tone of the narrative ballad, and we feel inclined to assert that for its unaffected grace the following trio: "Ihr wollt mich nur beschämen" is the best number in the entire opera. Delicate and pleasing, despite all its impetuous passion, is, also, the duet between Emmy and Ruthven. Finally, the quartet for men's voices ("Im Herbst da muss man trinken") is a number which has become popular throughout Germany, and will probably survive all the rest of the work.

In *Templer und Jüdin*, and still more in *Hans Heiling*, Marschner's style became more refined and his power of musical plasticity increased and strengthened. But, even where people admire these far superior works of his, and where they have now-a-days grown out of their taste for the supernatural, his *Vampir* manages to hold its own pretty well. For this it is indebted to the unassailable impression of its priority and the force of tradition. In those towns which enthusiastically greeted its appearance fifty years ago, theatre-goers count it among the recollections of their youth; while those who were not themselves acquainted with it when still new, hear, at any rate, their parents go into ecstasies about it. Such continuity is frequently decisive as regards the long existence of a dramatic work. The people of Germany at once recognized *Templer und Jüdin* and *Hans Heiling*

as the second and third stages in the development of Marschner's talent, but they did not on that account completely ostracise the less polished *Vampir*. This was their first love, and to such people like to return. But the case was different with us here in Vienna. Since, through a rare coincidence of chance and indolence, *Der Vampir* was introduced to us half a century behind time, and long after *Hans Heiling*, must it not strike us as a wild preparatory study for that work, and, as we possessed the latter, well nigh superfluous? The success of *Der Vampir* at the Imperial Operahouse the day before yesterday exceeded all expectation, but it was a hundred per cent. less than it would have been four or five decades earlier. This is the natural punishment of theatrical directors who do not keep pace with artistic productivity, and then, some fine day, when left an incalculable distance in the rear, would fain make up for lost time. The influence of an important operatic composition does not depend exactly on a minute—but a whole eternity will not counterbalance the neglect of fifty years.

The long delay in bringing out *Der Vampir* should not, however, diminish our gratitude to the management of the Imperial Operahouse, who have enabled us to become acquainted with a work which possesses great characteristic beauties, and occupies a conspicuous place in the history of opera. Herr Jahn has got the work up admirably and placed it effectively on the stage. We cannot but approve of his departing from the impracticable two-act form of the original, and dividing the first act into two. Nor need we regret the omission of the final duet between Malvina and Aubrey, for it delayed the catastrophe in a wearisome manner. The "Chorus of Spirits" in the first scene, and the "Marriage Chorus" in the third act, are two very difficult pieces, but they were admirably rendered. Indeed, the performance is distinguished for its excellence generally. Among those taking part in it, Herr Reichmann, as Lord Ruthven, stands prominently forward. In the first place his natural gifts, a magnificent voice and a fine, manly appearance, are half the battle; the other half was won by his expressive singing, backed by the clearest enunciation and eminent histrionic impersonation. His efforts were consequently completely successful and rewarded with hearty applause. But, with all our appreciation of his brilliant performance, we would direct his attention to a dangerous quality of his, a quality, by the way, which he shares with Marschner: his fondness for exaggerated sentiment, which is never satisfied. Revelling in the luxurious sound of his own voice, he is partial to falling into drawing *ritardandos* and effeminacy of expression. The part of Lord Ruthven contains a very great deal which should be uttered in a manner approaching a conversational tone, rather than sung in a freely flowing voice. The description, particularly, of the dreadful fate of the Vampire in the last act, ought, I think, to run on in one current of narrative and not make so many sentimentally descriptive stops. It is true that this description, as delivered by Herr Reichmann, obtained for him the most rapturous applause.

Side by side with Herr Reichmann, Herr Winkelmann (Aubrey) honourably distinguished himself by his energetic singing and vividly characteristic acting. Of the ladies, the musical public should probably single out for especial praise Mdme v. Naday; she sang Emmy's song and the ballad with natural feeling and pure, well-assured tone. The ballad, however, would gain by quieter action and gesture. Mdle Pirk (Ivanthe) has only to be on her guard against the abominable tremolo; she looked and acted most charmingly. In Mdme Kupfer (Malvina) we must praise, as usual and as justice demands, the beauty of her personal appearance and of her costume. The numerous, not very long though highly important, subordinate parts were admirably filled; Mdle Ida Baier, Herren Schittenhelm, Mayerhofer, Reichenberg, and Horwitz, especially contributed much to the success achieved.

EDUARD HANSLICK.

Balfe's Sonata for pianoforte and violoncello, first heard at one of Mr Chappell's "Popular Concerts" at St James's Hall, London, was played at the Richmond Horticultural Society's Concert given on Thursday, November 13, at the Castle Hotel. It was highly appreciated. Mr Burnam Horner (pianist) and Mr W. C. Hann (violinist), the executants, fully merited the encomiums passed upon their performance by a discriminating audience. Both artists evidently played the popular English composer's work *con amore*.

\* From the *Neue freie Presse*.



## SCRAPS FROM PARIS.

Up to the present moment no one has been appointed to succeed M. Vaucorbeil at the Grand Opera, though there is no lack of candidates from whom to choose, among them being M. Halanzier, M. Vaucorbeil's predecessor in the managerial chair, M. Gailhard, M. Faure, M. Perrin, director of the Théâtre-Français, M. Lamoureux, and many others. Of these, M. Lamoureux is considered to possess the best chance. Should he be selected, it is to be hoped he will be more successful than M. Vaucorbeil, whose tenure of office did not advance the interests of the important national institution over which, for the last few years, he presided, and which, despite the large subvention granted it by Government, proved a source of heavy loss to the members of the limited liability company by whom he was backed. That the deceased was a kindly and accomplished gentleman, a pleasant companion, and a conscientious artist, all freely admit, but few will venture to assert that he possessed the great essential for one in his position, namely, business capacity, without which no man can hope to succeed as manager of any theatre, far less as manager of the Grand Opera, where he has to battle against exceptional difficulties, arising from old and antiquated regulations, which ought long since to have been abolished. Thus one of these regulations, dating from the year 1821, limits the number of performances at the Grand Opera to three a week, because, on the other four days, the band had to play and the chorus to sing, in the Chapel Royal. The Chapel Royal has long since ceased to exist, but the members of the band and those of the chorus still claim their privilege, or, in other words, create a most objectionable obstacle whenever a new work is being got up, while the singers, following their pernicious example, refuse to attend rehearsals oftener than their bond compels them. Then, again, the old statutes ordain that everything in the way of scenery and decorations shall be for ever preserved and hoarded up, though the operas in which they were employed have ceased to form part of the repertory. The same scenery, too, must not be used in two different operas. Such are a few of the difficulties with which M. Vaucorbeil had to contend, and which, combined with his want of business capacity mentioned above, contributed to the unsatisfactory upshot of his management, connected with which he leaves liabilities to the amount of 130,000 francs. These, it is said, the Government will pay. A pension, moreover, has been awarded from the funds at the disposal of the Minister of Fine Arts to M. Vaucorbeil, who is, so to speak, destitute, and the Minister of Finance has promised her the first *Bureau de Tabac* which shall fall vacant.

Meanwhile M. Deschappelles, head of the Theatrical Department in the Ministry of Fine Arts, has been appointed temporary manager, and things are going on pretty much as usual. The *Françoise de Rimini* of M. Ambroise Thomas has reappeared in the bills after a lapse of some two years. A great many cuts have been made, including the omission of the whole Prologue. On the other hand, a new duet between *Françoise* and *Malatesta* has been added in the third act. Mdlle Isaac replaced M. Caroline Salla as the heroine, and Mdlle Figuet appeared for the first time as the Page, Ascanio. The other characters were sustained by MM. Lassalle, Gailhard, and Sellier. The revival was a success, to which, it is only fair to observe, the dancing of Mdlle Mauri contributed its full share. The rehearsals of *Tabarin* are being actively pushed forward.

The proceedings on the first night of the production of *Il Barbiere di Siviglia*, at the Opéra-Comique, furnish a sorrowful proof of the uncertain foundation on which an artist's popularity but too frequently reposes. A short time ago, Mdlle Van Zandt was the darling, the favourite, of the Parisians. For the moment, she is a target for the scoffs and gibes of many among those who once professed themselves her enthusiastic admirers. Mdlle Van Zandt was cast for the part of Rosina, and great things were expected of her in it. At the last rehearsal, those expectations were fully justified in the opinion of all present, and M. Carvalho was jubilant. He reckoned on a splendid triumph, and had good reason for so doing. The night of performance came. Mdlle Van Zandt was far from well, but, anxious not to disappoint the public, determined she would sing notwithstanding. In order to enable her to do so, she took a dose of the medicine her medical man had prescribed. Unfortunately, she took too strong a dose. Although far from herself, she got through her air in the first act. In the second act, however, she broke down,

and the curtain had to be dropped. Hooting, shouting, and other marks of displeasure resounded from all sides of the house, and the audience, not contented with dashing down their idol of a few days before, proceeded, as it were, to dance like savages over it. But this was not sufficient; some hundreds, on leaving the theatre at the termination of the opera, assembled round the stage door for the purpose of hooting and otherwise insulting Mdlle Van Zandt when she came out. Weeping bitterly but perfectly collected, the poor young lady did not issue from the building till half-past one in the morning. Even then some twenty high minded individuals were still on the spot, and, had it not been for the manly and courageous conduct of M. Legrand, one of the stage managers, there is no knowing to what lengths their outrages might have extended. But not only did the audience forget the politeness for which Frenchmen are noted, but some writers on the press also attacked the unfortunate artist. It seems, however, somewhat illogical that writers who, a short time since, pronounced her to be perfection, should now declare that her popularity was merely the effect of foolish infatuation on the part of the public.

At first, it appeared probable, after the incident described, that the performance would have to be brought to an abrupt conclusion. Such was not the case. Mdlle Cécile Mézery, who happened to be in front of the house, consented, in answer to his earnest solicitations, to do all in her power to help the manager out of his difficulty. Accordingly, dressed in modern evening costume as she was, she appeared upon the stage, and, without preparation of any kind, went through the part of Rosina. She had played it formerly at the Gaité, and in the country. She got through it exceedingly well, and was, as a matter of course, immensely applauded. The characters of Figaro, Almaviva, Basilio, and Bartolo, were well sustained by MM. Bouvet, Degenne, Belhomme, and Fugère. The orchestra, under the experienced guidance of M. Danbé, went well.

M. Planquette's comic opera, *Rip Van Winkle*, with book by MM. Meilhac, Ph. Gille, and Farnie, which ran so long at the Comedy Theatre, London, has been successfully produced, under the title of *Rip* alone, at the Folies-Dramatiques. M. Brémont, from the Odéon, appeared to advantage, both histrionically and vocally, as Rip, and the female characters found clever and attractive representatives in Mdlles Scalini and Mily-Meyer. The piece is splendidly mounted.

The Opéra-Populaire collapsed soon after its inauguration, a result by no means unexpected. The members of the company, headed by MM. Falchieri, Anguez, and Steck, resolved to carry it on temporarily, but next month it will be opened as the Opéra-Moderne by M. Aimé Gros, formerly manager of the Grand-Théâtre, Lyons.

M. Jules Barbier, the author, or part-author, of so many librettos, including those of *Faust*, *Hamlet*, *Mignon*, *Galathée*, and *La Statue*, is a candidate for election at the French Academy, a fact which he announced in the following terms to the Perpetual Secretary of that Institution:—

"Sir,—Beaumarchais' epigram, 'When anything is not worth being spoken, it is sung,' appears to have brought down upon operatic librettos a feeling of disfavour which did not exist in the time of Quinault, since, despite Boileau's severity, the Academy admitted him into its midst.

"Against the above epigram, which has grown into an aphorism, I now endeavour to make a stand, by begging you to add my name to those of the other candidates for the seat of M. d'Haussonville. In reality, however, it is not M. d'Haussonville's seat, but Quinault's, which is the object of my ambition. The Opera and the Opéra-Comique, so nobly encouraged and subsidized by the State, deserve, perhaps, after the other theatres, to be represented in the Institute by their poets, as they already are, on better grounds, without doubt, by their musicians."

Miss Alice Kean's concert party, consisting of herself, Miss Rose Moss, Mr John Cross, and Signor Frassini as vocalists; Herr Koenig, violinist; Mr Frank Adlam, pianist; with Mr J. B. Lott, Mus. Bac., organist of Lichfield Cathedral, as conductor, have just concluded a highly successful tour in the Midland counties, the principal towns visited being Derby, Lichfield, Stafford, Dudley, Rugeley, Uttoxeter, Walsall, Tamworth, Belper, Bilston, West Bromwich, Burton-on-Trent, &c., at several of which return visits are already being arranged.

## EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 69.

(Continued from page 710.)

1819.

At the King's Theatre, which opened on the 26th of January, Rossini's comic opera, *L'Italiana Algeri*, was performed for the first time in England. In this opera Mdme Georgina Bellocchi and Signor Placci made their first appearance. Mdme Bellocchi sang with great power of voice, skill and taste, and Signor Placci's rich, mellow baritone voice gave general satisfaction. Mdme Bellocchi, whose singing was greatly admired, appeared on the 17th of April as Rosina, in Rossini's *Barbiere di Siviglia*, and sang and acted with great effect. Placci was an excellent Figaro, and Ambrogetti and Garcia, as Don Bartolo and Il Conte d'Almaviva, were admirable. On the 25th of May, Mozart's grand romantic opera, called *Il Flauto Magico*, was performed for the first time at this theatre. The music of this opera is one of the noblest works of Mozart. It was composed by him during his last illness, and was first performed at Vienna with enthusiastic applause: the beauty of the melodies and the richness of the orchestral accompaniments cannot be exceeded. It has been said by some of the Italian masters that the instrumental parts in Mozart's operas are too predominant, and that they thereby reduce the importance of the singer. Gretry, speaking of the merits of Mozart and Cimarosa, said, "Mozart places the statue in the orchestra and the pedestal on the stage, whilst Cimarosa places the statue on the stage and the pedestal in the orchestra."

The oratorios at Covent Garden Theatre commenced on Friday, the 26th of February, with a grand selection, in which Mdme Bellocchi sang two Italian airs with great taste and brilliancy: she was loudly applauded. W. Ware was leader, W. T. Parke principal oboe, and S. Wesley conductor. The Drury Lane oratorios commenced for the six Wednesdays during Lent on the 3rd of March with a selection. Mrs Salmon displayed her fine voice with great effect in the Italian air "Seventurata," which was admirably accompanied on the flute by Mr Nicholson. Mdme Bellocchi, who sang at both oratorios, in Rossini's elegant cavatina, *Di piacer*, was greatly applauded.

The Concert of Ancient Music commenced at Hanover Square on the 20th of February. This concert, which was first established at the suggestion of the Earl of Sandwich, in the year 1776, is a select subscription concert, under the management of directors, generally noblemen, who alternately preside for the evening. It consists of twelve performances, on Wednesday evenings, beginning generally in February, and as many rehearsals on the preceding Monday mornings. This concert, in accordance with its title, is for the exclusive performance of the old music; therefore the directors, who wish their music, like their wine, to be of a certain age, permit none to be performed that has not attained the age of twenty-five years. This concert was first patronised by his Majesty George the Third, in the year 1785, and was held in Tottenham Street. In the year 1804 the directors removed it to the Hanover Square Rooms, where it is still held; and, after having been established more than half a century, is as excellent and as much attended as ever. It ought not to be forgotten that the directors of the Concert of Ancient Music have, through their liberal patronage, greatly contributed to the advance made by native musical talent in England. Six concerts were this season given at the London Tavern, called "The London Concerts," conducted by Sir G. Smart. The singers engaged from the West to sing in the East were Mrs Dickons, Mrs Salmon, Miss Stephens, and Mr Braham. These excellent performers were not aware perhaps that they were liable to a civil action, called a Pros, for singing in the city of London without having previously taken up their freedom.

That great and fascinating singer, Mrs Billington, died at her estate of St Artien, near Venice, in 1818, after an illness of a few days. She was a true musical genius, and, as Miss Weichsell, played concertos on the pianoforte admirably at the age of ten years. This talent, the foundation of all good singing, afforded her that degree of knowledge which afterwards, aided by vocal instruction, enabled her to soar with impunity into the regions of fancy, and ultimately conducted her to the acme of her profession. Her excellence, however, was not attained without vast application; and, fortunately for her, she had a father who took especial care that her studies were unremitting. This gentleman, Mr Weichsell, a clarionet player of eminence at the King's Theatre, possessed an extremely irritable temper, and was a great epicure. He would occasionally supersede the labours of his cook, and pass a whole day in preparing his favourite dish, rump steaks, for the stewing-pan; and after the delicious viand had been placed on the dinner table, together with early green peas of high price, if it happened that the sauce was not exactly to his liking, he has been known to throw rump steaks and

green peas and all out of the window, whilst his wife and children thought themselves fortunate in not being thrown after them. At an early age Miss Weichsell married Mr Billington, a genteel young man, and an excellent double-bass player of Drury Lane Theatre; and being shortly afterwards engaged to perform at the Theatre Royal in Dublin, she repaired thither, attended by her husband, and was flatteringly received. In the year 1786 she came to England, and made her first appearance at the Theatre Royal, Covent Garden, in the character of Rosetta, in the comic opera of *Love in a Village*, with unbounded applause. The shining talent of Mrs Billington became so popular that she was also engaged at the Concert of Ancient Music, which was attended by their Majesties; the Professional Concert, the first concert in Europe; the oratorios, &c.; till the year 1793, when she went to Italy, where she remained till 1801, performing with great applause in the Italian theatres. She afterwards returned to England, and made a very lucrative engagement for the season, to perform alternately at Covent Garden and Drury Lane Theatres, which she did to crowded houses amidst enthusiastic applause. In 1802 she was engaged at the King's Theatre in the Haymarket, and performed there with the utmost success till the end of the operatic season of 1806. It is a curious fact that no opera of Mozart was performed on the Italian stage in London till that year, when Mrs Billington produced his *Clemenza di Tito* for her benefit at the King's Theatre. Thus the high distinction of making known the greatest musical genius of the age to the British public was reserved for an English female. Mrs Billington afterwards gave subscription concerts at Willis's Rooms; and in the year 1811 performed, for the last time, in a concert at the Operahouse for the benefit of her brother, Mr Weichsell, leader of the band at the King's Theatre. On taking leave of the audience on that occasion she was greeted with universal and continued applause. Mr Billington having died suddenly in Italy of apoplexy, in May, 1794, at the house of the Bishop of Winchester, whilst taking up his hat to attend his wife to the Theatre San Carlos in Naples, where she was performing with great *éclat*, she, in the year 1798, married M. Felisenti, an officer attached to the army of Bonaparte, who could not, of course, reside with her in England but during the short peace of 1802, and after the permanent one of 1814. I was introduced by Mrs Billington to M. Felisenti. He was a good-looking and gentlemanly young man, of a lively disposition and tolerable good sense, though it was said that when he and his wife differed in an argument, he had a *striking* mode of convincing her of her error. Mrs Billington, while in London, lived on terms of great intimacy with a counsellor of eminence and his family, who frequently partook of the hospitalities of her table; and having, during those parties, when the conversation took that turn, asked him some common questions on law, out of mere curiosity, the counsellor (whose affairs afterwards were much deranged) sent her in a bill to the amount of £300 for consultations. This she showed to her solicitor, who informed her that though a counsellor could not legally make out a bill, yet he would advise her, the man being in great distress, to make him a present of a £100 and to get rid of him. It would have been a just retort if Mrs Billington had adopted the mode of the country gentleman, who, it is said, having experienced a similar extortion from an attorney he had entertained, sent him in a bill for dinners and wine as a set-off. But if she had, it might have been useless, as the counsellor, perhaps, in imitation of the country attorney, would have parried this by threatening to indict her for selling wine without a licence. Mrs Billington, with whom I had for many years lived on terms of intimacy, took a parting dinner at my house before she set out for Italy, where death, alike insensible to beauty and to merit, terminated her pleasures and her cares in the fiftieth year of her age.

At the Covent Garden Theatre *The Marriage of Figaro*, with Mozart's music, was for the first time performed on the 11th of March under the direction of Mr Bishop. Mrs Dickons, as the Countess, and Miss Stephens, as Susannah, sang the charming music of this opera delightfully, and in the admired letter duet, the union of their fine voices, and their tasteful style of singing, called forth a general and vehement encore. The music of this opera was generally applauded throughout. It is gratifying to observe the advance music has made in this country during the last fifty years, particularly in our English theatres, where now it is listened to with attention, and its beauties felt and applauded, even by those in the galleries, who formerly were so coarse in their manners, that the respectable part of the audience were stunned with their continued and vociferous calls of "Roast beef," and "Play up, Nosey!" The latter rude cry originated at Drury Lane Theatre in Garrick's time, and was directed to Mr Cervetto, father to the celebrated violoncello player of that name. This gentleman, an Italian, was a very old man, of a spare habit, and had a remarkably prominent Roman nose. As the theatres were then not more than half the size of the present ones, and as his high seat in the orchestra presented a view



of him, while playing, *en profile*, the "gods" saluted him with the nickname of "Nosey!" which continued to be called in both theatres for many years after his death, at the age of 103 years. A curious circumstance occurred to Mr Cervetto, related by himself, which shows the hardened nature of culprits at that period. As he was returning through Oxford Street, then called Tyburn Road, on a day of execution, from his morning ride, he passed the cart in which were two malefactors proceeding to Tyburn to be hanged; one of them, who, as well as his companion, held a prayer-book in his hand, suddenly started, and loudly exclaimed to his companion, "D—n my eyes, Jack, there's old Nosey!"

On the 11th of December Shakspeare's *Comedy of Errors* was brought out as an opera at Covent Garden Theatre. The poetry consisted of songs and sonnets from the author's own works. The music was composed and compiled by Bishop. Miss Stephens and Miss M. Tree sang the music assigned to their respective parts admirably. In the duet, "Tell me where is fancy bred," they elicited enthusiastic applause and an encore. The overture and the music afforded general satisfaction.

The King's Theatre commenced for the season on the 18th of December with Mozart's comic opera, *Le Nozze di Figaro*, in which M<sup>dme</sup> Bellocchi sang admirably. The house that night was remarkably thin; indeed the most numerous part of the audience were the *forçers*, viz., those dependents of the principal singers who are admitted with orders to set the applause and the encores going. These people, however, are sometimes necessary, as the following fact will show. At Covent Garden Theatre, some few years back, John Kemble, then stage manager, had got up one of the Roman plays of Shakspeare, the first representation of which he came into the orchestra to witness, and sat next to me. Although the language was beautiful, and admirably delivered, yet the apathy of the audience was such that the actors could not obtain a sign of approbation. This, he observed, was intolerable; therefore to a succeeding speech he gently tapped his stick on the floor, which was followed by the hands of a few of the audience. This he repeated occasionally, increasing the force each time, till the audience at length gave the actors loud and general applause. "There, Mr Parke," said he to me, "you see the use of a *forçer*."

(To be continued.)

#### MUSIC AT FRANKFORT-ON-THE-MAINE.

(From our own Correspondent.)

We have enjoyed a succession of delightful concerts. Gustav Walter, from Vienna, gave one of his celebrated "Lieder-concert," assisted by Professor Sachs, pianoforte, and Hugo Becker the talented violoncellist, both of this city. Walter, the doyen of songsters, who has conserved much of his beautiful tenor voice, is still the unique interpreter of Ballads and *Lieder*, bringing both text and music touchingly to the mind and heart of his hearers. Walter, as a matter of course, sang Schubert, and amongst other *Lieder*, Spanish songs by Sachs, and "Nach und Nach" of Göltermaan. The latter, particularly well received, is published with English text in the "Augener" edition. Walter has lately achieved his twenty-five years' engagement at the Vienna Imperial House. On his jubilee he sang the part of Gomez, in Conradin Kreutzer's *Nachtlager von Granada*, the part he had undertaken on his *début* in opera. His desire to retire on a pension was, however, not exactly ratified, and the Intendant has substituted an engagement for three months with the obligation of twenty *débuts*, with, in legal parlance, a refresher of three hundred florins for each appearance.

Then Herr Dr Hans von Bülow with the well trained Saxe-Meiningen Ducal Court-orchestra, made a "conqueror's" entry in the great Concert Hall. The programme of the first concert, November 3rd, consisted of: Brahms' *Tragic Overture* (Op. 81), and concerto for pianoforte and orchestra No. 2; Beethoven's *Egmont Overture* and Symphony No. 5 in C moll. The Brahms' concerto was played by Dr Hans von Bülow, the orchestra playing without a conductor. The Dr played manfully, the instrument, however, was out of order; during the second movement Dr Hans made a stop and a little speech to the audience, excusing the disagreeable mishap and promising a repetition, if another instrument could be provided before the close of the concert, or in lieu, an orchestral number, and ultimately Brahms' third symphony was substituted for the number left out. The *Egmont Overture* had to be repeated, all other numbers were enthusiastically cheered, and there was no lack in the perseverance of the audience, although the concert was prolonged for fully an hour. On the following evening Bülow's second concert consisted of: Berlioz's overture to Byron's *Corsair*, Beethoven's B-dur Symphony; Schubert's Fantaisie (Op. 15) for pianoforte and orchestra, arranged by Franz Liszt, and concluded with Raff's

Hungarian *Suite*. The difficult experiment of performing the *Fantasia* for pianoforte and orchestra without a conductor, came off brilliantly; the critics, however, are unanimous that few could compete, under similar circumstances, with Dr von Bülow and his spirited band. At both concerts the Hall was crammed; the reception "frantic" and the applause unflagging.

The managers of the "Museums" concert of November 7th offered the following programme: Symphony in D dur of Anton Dvůřák; an Allegro non tanto, Adagio, Scherzo, Presto, and Finale, Allegro con spirito; "Gretchen vor dem Bild der Mater dolorosa," from Goethe's *Faust*, by M. Hauptmann, sung by M<sup>dme</sup> Angelina Luger, instrumented by F. von Holstein; Concerto for pianoforte in C moll (L. von Beethoven) played by M<sup>dme</sup> Caroline Montigny-Rémaury from Paris; songs by Hiller, Rubinstein, and Schumann sung by M<sup>dme</sup> Lager; Introduction and Allegro Appassionata for pianoforte with orchestra (Schumann) by M<sup>dme</sup> Montigny-Rémaury, and Mendelssohn's overture to *Ruy Blas*. The concert was felt a rather heavy offering, neither can it be said that the charming vocalists were very happy in their selections.

At the Operahouse *Der Trompeter von Säckingen*, by Nessler, the composer of the *Piedpiper von Hamelin*, was performed for the first time on the 9th, and has since been repeated several times. This new work met with a fair share of applause and recognition. The music appears not to be on a level with the composer's previous opera; it leaves the impression of being composed in a hurry. The best *morceaux* are the chorus, the Peasant Waltz, and the A dur March in the first act. Very good are the various songs of the Trumpeter, and very original is the air of the old Baron of the "Podagra," with the *gout-motiv* executed by the trumpeters. There are, also, some pretty love duos, but altogether the work is more a succession of songs, duos, and quartets, intermixed with a few choruses, than an opera. In the instrumentation a free and happy use is made of the trumpets, and Werner's trumpet solo, when he accompanies the final chorus in the first act, was listened to with pleasure. The text is borrowed from Scheffel's well-known poem, and the most beautiful language is where the adapter, Herr Bunge, faithfully repeated the original ballad. The scenery, with the castle at Heidelberg, is magnificent. Queer in the text is the departure from the original in the last act, when the Trumpeter is introduced as the lost child—a nephew of the old baron, and henceforth his son-in-law—which years ago had been stolen, for the ends of librettists, by ever ready Bohemians. In opera-texts the play-goers do not look for much logic; however, it is a mistake in the third act for Maria to sing "Now he (the Trumpeter) is gone in the wide, wide world, no leave has he taken from me;" whilst, at the end of the second act, a somewhat extended and very affectionate leave-taking with Werner's "Farewell, I must take leave," had taken place between Belle Maria and her trumpeter, Werner. In the original there is no leave-taking, and, consequently, there is a motive for Maria's anguish.

In the Third Chamber-Music Concert M<sup>dme</sup> Clara Schumann took part, playing her late husband's Sonata for pianoforte, Op. 11, in Fis-moll. M<sup>dme</sup> Schumann's appearance in the concert-room was the signal for the most spontaneous and enthusiastic ovation. There was, besides, played Quartet, Op. 71, No. 1, in B dur, of T. Haydn, and Quartet, Op. 127, in Es-dur, of L. van Beethoven, which Concertmeister H. Heermann, Concertmeister N. Koning, and Messrs E. Welcker and V. Müller executed admirably.

F. D. F.

Frankfort-on-the-Maine, 15th Nov., 1884.

#### FOREIGN BUDGET.

(From Correspondents.)

VEVAY.—A concert was given here, on the 10th inst., by Camille Saint-Saëns as pianist, and Henry Marsick as violinist. Saint-Saëns played various compositions of his own, including "Prélude," "Mazurka," "Chanson Napolitaine," "Etude," a "Fantasia from Henry VIII.," and "Rhapsodie d'Auvergne." Marsick executed a "Réverie" and "Capriccio" of his own, a "Mazurka" by Zarzicki, "Caprice basque" by Sarasate, and "Berceuse" by Faure. The programme included, also, two Violin Sonatas with Pianoforte Accompaniment, one being by Faure, and the other Beethoven's Kreutzer Sonata.

MUNICH.—Despite reports to the contrary, it appears tolerably certain that Vogl has fully made up his mind to leave the Theatre Royal, and, should the Management persist in refusing his resignation, even to break his engagement without more ado. His reasons for this are that he was not to sing in the performances of *Parisfal* before King Ludwig; that he has received several offers from England and America; and that M<sup>dme</sup> Vogl's salary is much less

than what it should be.—A performance of Haydn's *Creation* by the Musical Academy, under Herr H. Levy, Royal Capellmeister, inaugurated the concert season.

VIENNA.—Bötel, the tenor of the Hamburg Stadttheater, and, like Theodor Wachtel—who, on the night of his first appearance here, sat in the pit applauding him—an ex-cab-driver, has been fulfilling an engagement at the Imperial Operahouse. He opened as *Mauricio* in *Il Trovatore*. He did not produce a favourable impression in the early part of the opera, but advanced in favour as he went on, and, with a high C, long sustained, in the final air, achieved the nimbus.—The following compositions will be performed this season at the concerts of the Philharmonic Society:—J. S. Bach: Violin Concerto, No. 2, with accompaniment of stringed band (first time at these concerts); Beethoven: Symphonies Nos. 2 and 3; Hector Berlioz: "Symphonie Fantastique"; Johannes Brahms: "Akademische Ouverture," Symphony No. 3, F major (second time at these concerts); Cherubini: Overture to *Anacreon*; Dvorák: Second Slavonic Rhapsody (first time at these concerts); Gade: "Im Hochlande" Overture; Goldmark: Overture to *Penthesilea* (second time at these concerts); Haydn: Symphony (with kettle drum); Liszt: "Les Préludes"; Mendelssohn: *Melusina* Overture, Symphony No. 3, A minor; Mozart: Symphony in E flat major; Raff: "Suite, No. 2, in Ungarischer Weise" (first time at these concerts); Rubinstein: Ballet Music from *Feramos*; Schubert: Overture to *Rosamunde*; Schumann: Symphony No. 2, C major; Volkmann: *Serenade*, D minor; Wagner: "A Faust Overture." To celebrate the 25th anniversary of the unbroken continuance of these Concerts, there will be, on the 12th April, 1885, a "Festival Concert," when Beethoven's Ninth Symphony will be one of the works performed.

BAD ELSTER.—Hilf, a retired Capellmeister and, probably, the oldest musician living, kept, on the 1st inst., his 101st birthday. He was born at Thonbrunn, near Neuberg, in Bohemia, and is still, despite his great age, hearty and vigorous, mentally and bodily.

LEIPZIG.—The programme of the fifth Gewandhaus Concert was thus constituted:—Part I. Overture to Schiller's *Brant von Messina*, Robert Schumann; Arioso from Mendelssohn's *Elijah*; Violin Concerto, No. 7, E minor, Spohr; Part II. "Novelletten für Streichorchester," Niels Gade; "Frauenliebe und Leben," Schumann; Chaconne for Violin Solo, J. S. Bach; Symphony, No. 4, A major, Mendelssohn-Bartholdy. August Kömpel, Grand-Ducal Concertmeister, Weimar, was the solo violinist, and Mdme Joachim—in splendid voice—the vocalist.

BRUNSWICK.—Grave apprehensions were entertained at the death of the late reigning Duke as to the future of the Ducal Theatre, to which he allowed a yearly grant of 63,000 thalers, supposed to come out of his privy purse. As the discontinuance of so large a sum would have been almost synonymous with the ruin of the theatre, which was not mentioned in the Duke's will, all those dependent on, or interested in, the institution, felt anxious, but without good grounds, for it now appears the annual grant came, not from the Duke's privy purse, but from the civil list, and that the Council of Registry intend paying it as heretofore.

FLORENCE.—On the first night of his present engagement at the Teatro Pagliano, the opera was *Il Barbiere*, Stagno, the favourite tenor, being Almagiva. In the scene with the Serenaders, the purse he flung the latter was filled with real and not stage money. Of this agreeable fact they were not aware till afterwards, or they would, it is said, most decidedly have encored themselves.

MILAN.—On the festival of St Charles Borromeus, a new Mass, in eight real parts, and accompaniment of two organs, was performed in the Cathedral. It is by the new Chapellmaster, Gallignani.

RIGA.—M. Jules de Swert, the violoncellist of the day in Germany, has just finished here a brilliant *tournee* through Russia. He has given four concerts, successful both artistically and pecuniarily. At the last two M. de Swert introduced his Second Concerto (in C min.), which he had previously played at the Trade Union Hall, with pianoforte accompaniment, but at his last concert he played it accompanied by a full orchestra, and then we could judge the noble composition at its full merit. M. de Swert proved himself not only a great player, but a master of composition, counterpoint, and instrumentation; his ideas, though melancholy, are inspired, his melodies rich, and his themes well "worked out." His tone is full, and his execution perfectly clear.

MR AND MRS GERMAN REED'S ENTERTAINMENT.—On Monday next, November 24th, a new first part will be produced, entitled *Old Knokles*, written by Arthur Law, the music by Alfred J. Caldicott. The performance will conclude with a musical sketch by Mr Eric Lewis, entitled *A Water Picnic*.

## A LETTER ON BEETHOVEN.

(From an old but long silent, though always welcome, contributor.)

DEAR BLIDGE,—You are quite right to sit upon Sagamore le Desirous; though, if I were he, I should not like it. But he ought not to talk such nonsense. To make the drum *fortissimo* in the first four of those figures (p. 54 in the old score, and p. 85 in the new one) is as absurdly exaggerated as to make it all but inaudible in the fifth. Beethoven puts a simple *f* to the former (with a sign of accent, >, to the first note of each figure), and in the latter (in the old edition), there is no special nuance-mark to the drum, but it has merely to share in the general *dim.* which reigns throughout the score. Owing to this last fact, it used to be the custom (as you remember) to maintain the *forte* in the drum in the fifth figure. Manns was the first to make the proper alteration, but his drummer a little overdoes the *dim.*, and now Richter has turned it into a *pianissimo*. The same with the "characteristic tune of the last movement," in which Sagamore found the *pianissimo* so "magical." Possibly; but it is not Beethoven—*c'est magnifique, mais ce n'est pas la guerre*. Beethoven wrote a simple *p*, and he certainly intended what he wrote. I have heard the lovely run added to the second subject of the Allegro of the "Eroica" after the double bar—a gem of an after-thought, if ever there was one—played so softly that its whole effect was lost. Exaggerated nuances are as bad as no nuances at all. Well, it is curious to see how long it takes to play a thing as the composer wrote it! There is another point in the Ninth Symphony on which I should like to lucubrate, but I spare you this time. Yours ever,

FLAMBOROUGH HEAD, Bart.

The Coast, Nov. 15.

## POPULAR CONCERTS.

The special feature of last Saturday's concert was the first appearance this season of Mr Charles Hallé, whose musicianly interpretation of Schumann's Sonata in F sharp minor (Op. 11), showed the artist to every advantage. Schumann's sonata is by no means easy; it is one of the earliest and most characteristic compositions of this "tone-poet." Mozart's Duet in G major for violin and viola, although perfectly played by Mdme Norman-Néruda and Herr Straus, is more fitted for the chamber than the concert-room, owing to its simple structure and delicate harmonies. Being the first performance at these concerts, it was listened to attentively. The other instrumentalists were, as usual, Mr L. Ries and Signor Piatti, who, with Mdme Néruda, contributed Beethoven's Quartet in F major (Op. 18), No. 1. The programme concluded with Mozart's Trio in G major (also for the first time), Mr Hallé, Mdme Norman-Néruda, and Signor Piatti being the executants. Mdme Alice Barbi fully sustained the good impressions she made at a previous concert by the excellent style in which she sang the air, "Dove sei amato bené," from Handel's *Rodelinda*, and in two *Lieder*, "Haidenröslein," by Schubert, and "Widmung," by Schumann. Signor Romili was the accompanist.

On Monday the programme consisted of Beethoven's Quartet in F major (Op. 51) (No. 1 of a set of three dedicated to Count Rasoumowski, the Russian Ambassador at Vienna), which began the concert, and Mozart's Trio for pianoforte, violin, and violoncello, which concluded it, as well as Mendelssohn's Sonata in B flat, for pianoforte and violoncello (Op. 45), admirably played by Miss Zimmermann and Signor Piatti. Miss Zimmermann, who had also undertaken the pianoforte part in Mozart's Trio with Mdme Néruda and Signor Piatti, contributed Bach's Fantasia in G minor (the fourth of thirty compositions for the pedal organ by the great Leipsic cantor), arranged for the pianoforte alone, and played it so much to the satisfaction of the audience that the accomplished pianist was "called back" twice to the platform to receive well merited applause. The singers were Miss Louise Phillips and Mdme Isabel Fassett, who gave a very charming duet, "Morgenroth," by Tchaikowsky, the Russian composer, and three duets by Schumann. Miss Carmichael accompanied the songs. W. A. J.

The death, at the age of ninety, of Willie Blair, the Queen's Highland Fiddler, is announced as having taken place at Balmoral on Friday, November 14.

Mr F. F. Rogers, of Malvern Wells, composer of the sacred cantata, *Deborah*, and numerous songs and pianoforte pieces, has just completed a secular cantata for female voices, entitled *The Fairy Flower*, libretto by Ed. Oxenford, which will be published shortly by the well-known firm of Hutchings & Romer.

## ST JAMES'S HALL.

## MONDAY POPULAR CONCERTS,

TWENTY-SEVENTH SEASON, 1884-85.

DIRECTOR—MR S. ARTHUR CHAPPELL.

## THE NINTH CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING NEXT, NOVEMBER 24, 1884,

To commence at Eight o'clock precisely.

## Programme.

PART I.—Quartet, in G major, Op. 17, No. 5, for two violins, viola, and violoncello (Haydn)—M<sup>me</sup> Norman-Néruda, M<sup>ms</sup> L. Ries, Hollander, and Piatti; Song, "The Garland" (Mendelssohn)—Mr J. Robertson; Fantasia, in F sharp minor, for pianoforte alone (Mendelssohn)—M<sup>lle</sup> Marie Fromm.

PART II.—Adagio, in E major, for violin, with pianoforte accompaniment (Mozart)—M<sup>me</sup> Norman-Néruda; Song, "Queen of my heart" (Ernest Ford)—Mr J. Robertson; Trio, in E flat, No. 5, for pianoforte, violin, and violoncello (Haydn)—M<sup>lle</sup> Marie Fromm, M<sup>me</sup> Norman-Néruda, and Signor Piatti.

Accompanist—MR ERNEST FORD.

THIS (SATURDAY) AFTERNOON, NOVEMBER 22, 1884,

To commence at Three o'clock precisely.

## Programme.

Quintet, in B flat, for two violins, two violas, and violoncello (Mendelssohn)—M<sup>me</sup> Norman-Néruda, M<sup>ms</sup> L. Ries, Hollander, Zerbini, and Piatti; Air, "Tell fair Irene" (Handel)—Mr Maas; Impromptu, in B flat, Op. 142, No. 3, for pianoforte alone (Schubert)—M<sup>lle</sup> Clotilde Kleeberg; Largo (Boccherini) and Siciliana (Piatti), for violoncello, with pianoforte accompaniment (Signor Piatti); Song, "Il mio tesoro" (Mozart)—Mr Maas; Quartet, in E flat, Op. 47, for pianoforte, violin, viola, and violoncello (Schumann)—M<sup>lle</sup> Clotilde Kleeberg, M<sup>me</sup> Norman-Néruda, Herr Hollander, and Signor Piatti.

Accompanist—MR ZERBINI.

## SATURDAY POPULAR CONCERTS.

Five skilful players at St James's Hall;

Thousands of hearers sit, above, below,

Around them, hush'd to catch the softest fall

Of fingers on the keys, or flexible bow;

Giving the soul's touch to the magic strings,

Whence rise pure thoughts on Music's heavenly wings.

The rich come strolling in, to seats secure,

While others wait and struggle for a place;

Young hearts are there, of love and pleasure sure;

And old ones, worn and weary in life's race:

For all the music has a mystic power,

Holding them in its spell a charmed hour.

From heaven the gift, and back to heaven it rose,

In music past the power of ears to hear;

Hopes, questions, longings, doubts, and fears, and woes,

The mysteries of each advancing year:

These were the sounds the earthly music woke

In our dumb hearts, and their deep silence broke.

M. S. WRIGHT.

## MARRIAGE.

On November the 19th, at St George's, Hanover Square, by the Rev. Canon Capel-Cure, WILLIAM STALEY, youngest surviving son of WILLIAM SPARK, Mus. Doc., F.C.O., of Leeds, to JANE, elder daughter of the late THOMAS ASH LANE, of Grove End House, N.W., and Hong-Kong.

## DEATHS.

On October the 30th, at Everett House, New York, Sig. PASQUILINO BRIGNOLI, aged 62.

On November the 15th, at Belmont Hill, Lee, Kent, WILLIAM LATTEK (Royal Academy of Music), in his 69th year. Friends will please accept this intimation.

M<sup>me</sup> ALBONI has let her splendid mansion, No. 22, Cours-la-Reine, to Prince Roland Bonaparte.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, NOVEMBER 22, 1884.

## CIPRIANI POTTER: HIS LIFE AND WORK.

By PROF. SIR G. A. MACFARREN.

(Continued from page 721.)

Let us now step back ten years, from 1833 to 1823, when the practical operations of the Royal Academy of Music began. The institution had been founded in the July previous, and, in the March of 1823, the school was opened for instruction. Potter was appointed chief professor of the pianoforte for the male department, different professors at that time of day being engaged for the female department, and as if to stamp upon history the fact of his being founder of the English school of pianoforte playing, he gave the very first pianoforte lesson, or the first lesson on any subject which was given to any pupil of the Royal Academy of Music. His pupil was Mr Pye, who has since left the musical profession for other pursuits. Let us hope that he has as much satisfaction from the profits he makes in commerce as other pupils of Mr Potter have from the musical knowledge they have gained.

In 1827, when the famous Bochsia had fallen into some disgrace here, and the Royal Academy directors thought it expedient to discontinue his services, which to that moment had been of great value in the formation and practical arrangement of the Royal Academy, Potter was appointed director of the orchestral practice and conductor of the public concerts of the pupils, and in this capacity he had an influence on everybody throughout the whole school. A word of advice, a word of encouragement from him was ready for everybody of the smallest or of the highest pretensions, not only his own pupils as pianists, but the pupils of everyone else, were they players or singers, and more especially were they composers. At that time, he taught not composition: but his valuable knowledge, and, though he was young, his still more important experience was at the service of everybody. It was a most charming trait in his character that he had not only a kind word, but in many, many instances a witty remark whenever occasion called it forth. So one day when Lord Westmoreland, who measured twice Potter's height, came in to rehearsal, and, caring for nothing that was going forward, cried to the conductor in his strong voice: "Oh, Potter, Potter, Potter, why do those boys play so loudly?" With great submission and deference, Potter replied to him: "My Lord, my Lord, because they are boys; when they can play piano they will no longer want to be pupils." As another instance of his happy readiness of words, I may quote an examination at which he presided, and to do justice to this I must mention the name of the pupil who was being examined, a person who has since planted himself well in a remote part of the country, and who is doing good service to music—Mr Gee. He gave a very smart answer to some question that was put, and Potter said, "If you speak always like this, we will call you G sharp." Less complimentary was his saying on one occasion when there was a concert in Drury Lane Theatre, in 1837, to raise contributions to the fund for erecting the statue to Beethoven in Bonn, and the *Mount of Olives* was performed under the direction of a professor who was then conductor of the Ancient Concerts, and who had rather a habit of letting the music go than of making it go, and Potter said of him that he was a "non-conductor."

Let us now review the work of Potter as a teacher of composition. You have heard what kind of music prevailed in England before his influence changed the direction of study and the emulation of students. I believe it to have been he who first promulgated the principles of plan. "Plan" was the word he used, a most significant and completely comprehensive word to represent the principles



of design in musical art. It is now customary to speak of the same thing under the name of "form"; but form can only be used in a metaphoric sense, since it applies to tangible and visible objects, and unless we count the remarkable form which the waves of sound take, there is no form, truly speaking, in music: it is only metaphorically we can speak of musical form by analogy with the forms employed in other arts. But decidedly there is a plan in the arrangement of ideas, in the conduct of keys, in the juxtaposition of one musical phrase with another, the distribution of rhythm, and the whole musical structure. So I think the term "plan," which he was wont to use among his pupils, is the best that can be applied to what it distinctly defines; it makes music really into an art instead of an accident. As to the unrelated arrangement of thoughts which appears in the glee compositions, and in the bald writing of the previous time, whatever pleasantness of phrase, whatever momentary happiness of effect from the combination of voices or instruments, there is no continuity in such compositions. But Potter showed his pupils the art of continuity in the development of musical ideas—the structure of complete compositions. I believe that this was not known in England before his time, or if known it was certainly unpractised. His method of explaining this was so clear, so charming, so interesting to all who heard him, that the application of his principles became not only the study but the delight of those who had the advantage of hearing them; and this advantage has been disseminated by his pupils until now, when, I believe, the structure of the sonata is very generally understood, and, in many instances, very happily practised. His views on instrumentation were as important as on managing ideas. He had a great knowledge of instruments, a happy way of writing passages appropriate to each, and a very great felicity, also, in arranging their combination. His scores were always clear, and he showed his pupils how to produce such clearness. He was not unused to tell us that it would take a person thirty years to learn how to fill a score, and then his education began, because it would take him thirty years more to learn to take out the surplus instruments.

With all his happy disposition for musical production, it is very remarkable that, in his last years, he lost all interest in his own music, and had no care either to hear it or to hear of its being played. Still, as I have said, he wrote nine symphonies; he also wrote three concertos for his instrument, and a sonata for two pianofortes, a noble work which has been many times played, and is very admirable for displaying the skill of the executants as much as for the interest of its ideas. He has written studies, too, for the pianoforte, which embody a wealth of instruction. He has written violin quartets; one important vocal work was his cantata to Italian words, called *Medora è torrado*, on the subject of Byron's *Corsair*. There are some detached songs, especially one of more length than others, which was sung at one of his concerts by John Parry, for John Parry, with all his comicalities and infinite humour, was first known to fame as a sentimental and very meritorious singer: this is the Ode to Harmony. It has been hinted to me that Potter had written a good deal of music which has come before the world under the name of the Earl of Westmoreland, but I think the internal evidence is against the truth of that. However, he was certainly on most familiar terms with the Earl, and had a very great personal regard for him. Yet he was subject to constant irritation in being thwarted in his administration of the Royal Academy when, after Dr Crotch's retirement in 1832, he was appointed Principal. The Earl, as President of the Institution and controller of its funds, held despotic sway, and exercised it in the most arbitrary manner. I never could learn directly why, after holding the office of Principal, after being the chief composition master, and the chief pianoforte master for twenty-seven years, Potter, in 1859, resigned all these appointments. He would only say that he wanted rest, that he could no longer bear the anxieties of teaching and the cares of his appointment; still he continued for some years to give private lessons, and I cannot but suppose that he really relinquished his post because he would not quarrel with the man whom he personally regarded, whose services in the establishment of that Academy he

was always ready to acknowledge, but whose views in many instances differed from his own. In retiring from that threefold responsibility which he held in the Royal Academy, he by no means lost his interest in the welfare of, or his personal regard for, every musician who was connected with it, and most especially would he boast again and again, in reviewing the public performances which he witnessed in London, how large a share in the advance of music was due to the Royal Academy. He would point to Sterndale Bennett, the conductor of the Philharmonic at the time; to Lucas, the principal violoncello; to Howell, the principal double-bass; to Thomas Harper, the principal trumpet, and to other persons who held the most important positions in the orchestra, and to Miss Dolby and Miss Birch, who were principal singers, and to composers whose works were there brought forward, as persons who did great honour to the country; and he acknowledged also with great satisfaction and pleasure other pupils who had also accepted his instruction and advice.

Potter's resignation of his academical duties was an opportunity for the gathering together of his friends and admirers to offer him a testimony of their loving respect. Accordingly, in September, 1859, a subscription was opened, which was closed in June, 1860, and to which contributions were made by the professors, the directors, and the students of the Academy, by former pupils of Potter, and by many of the more distinguished musicians of the time. The fund thus raised was appropriated, firstly, to a rich gift of silver plate, as a personal memento, and secondly, to the endowment of the Potter Exhibition in the Royal Academy, which is yearly competed for by students of two or more years' standing, and aids the winner to defray the cost of prolonged education, and thus will perpetuate the name of Potter in the Institution, in whose proceedings he was most largely and most beneficially influential.

(To be continued.)

#### CONCERTS.

ROYAL ALBERT HALL.—Mr George Watts gave another of those attractive concerts on Wednesday afternoon at the Royal Albert Hall which the miscellaneous public is but too pleased to attend, and, when attended, "to make a note of." The programme, as usual, was rich in artistic names and in materials in which, if the popular taste was largely considered, there was much to gratify severer yearnings. Mme Christine Nilsson, Mme Minnie Hauk, Mme Trebelli, Mr Sims Reeves, Mr Joseph Maas, Mr Santley, and Signor Foli were promised as the leading singers, and did not fail. Mme Nilsson's solo pieces consisted of the "Ave Maria" of Gounod (the violin *obbligato* by M. Buziau, and the harp by Mr John Cheshire), and the "Bel raggio" of Rossini, both of which she sang in her own admirable manner, in the former case inviting an encore not to be quelled without compensation. Mme Minnie Hauk was received with the welcome due to an artist of European celebrity, notwithstanding that her visits to this country have been those of the proverbial angels who come seldom but conquer surely, and leave remembrances of golden and lasting import. As an operatic vocalist Mme Minnie Hauk has no living superior, and the extracts she gave on Wednesday from the *Mignon* of Ambroise Thomas (the "Polonaise"), and the *Carmen* of Bizet (the "Habanera"), afforded the brightest conceivable examples of the quaint and pointed fluency of which she is so perfect a mistress, as well as of her *aplomb* and abundance as a dramatic illustrator. Of Mme Trebelli it is impossible to speak at any time excepting in terms of admiring eulogy; and never has her superb vocalization and finished style been more distinctly revealed than upon the present occasion, when she sang Rossini's famous "Di tanti palpiti" in a way that has never been surpassed in the history of this brilliant cavatina. At the end of the first part of the concert the three ladies were heard in Cimarosa's mirthful terzetto, "Il facchio un inchino," and as the honours of the singing were equally divided, so also were the praises due to the humour of the interpreters, who made as much of the pleasantness of the dramatic situation as the limitations of a vocal orchestra would allow. Later in the day Mme Minnie Hauk and Mme Trebelli were again agreeably engaged in singing the "Quis est homo" of Rossini, to which, it is needless to say, they imparted all the charm of which this picturesque duet is susceptible. Mr Sims Reeves was fortunately well enough to make his appearance, and, as a matter of course, received a welcome that had lost none of

its old fervour and spontaneity. The gifted favourite, happily in excellent voice, sang Handel's super-pathetic "Deeper and deeper still," and the confiding air which follows that grandly-inspired recitative, with no decadence of his best manner, and with what pleasure to the cultivated portion of his auditory may be easily understood. His appeal to simpler tastes was confined to the "Requital" of Blumenthal, and it was long before the unlistened-to demands for an encore died away into disappointed silence. Mr Joseph Maas was the singer of "The Last Watch" of Pinsuti, Ascher's "Alice, where art thou?" (the latter being doubled by Balfe's "When other lips"), and Mr Santley of a new bass song by F. Rivenhall, called "Thee," and Hatton's buoyant and ever fresh "Simon the Cellarer." Signor Foli's contributions were the imposing air, with organ accompaniment, by Mr Henry Parker, entitled, "Jerusalem," and, with Mr Maas and Mr Santley, the bass part of Rossini's "Troncar suoi di," the touching significance of which, however, is but imperfectly felt when shifted from the stage to the concert-room. Signor Parisotti was also in requisition; the intervening instrumentalisms being supplied by M. Hollman, the violoncellist, and Mr Willem Coenen, the pianist. The conductors were Mr Sidney Naylor and Mr Henry Parker. Great disappointment was felt at the absence of Miss Hope Glenn, announced to sing an air from Handel's *Jephtha*, and other vocalisms, but who did not put in an appearance—(why?).

**WESTBOURNE PARK FREE CONCERTS.**—The third of the series of these popular concerts was given on Monday evening, November 17, in Westbourne Park Chapel, under most favourable auspices. For fully half-an-hour before the doors were opened a large crowd had congregated, and when the concert began, punctually at eight o'clock, the capacious building was packed to its utmost extent. Indeed, it was matter for regret that numbers were compelled reluctantly to go away, standing room being at a premium. A glance at the programme was sufficient clue to the attraction. The artists were Miss Josephine Agabeg (piano), Miss Kate Flinn (soprano), Miss Alice Heale (contralto), Mr John Thomas—the bright, particular star—at the harp, Mr Frank Quatremayne (baritone), and Mr Reginald Webb, who varied the entertainment with a couple of good recitations given with taste and evident ability. The concert opened with a capital rendering of a pianoforte solo, "Lucia di Lammermoor" (Liszt) by Miss Agabeg, whose executive capacity is well known and highly appreciated in the neighbourhood of Bayswater, as elsewhere. Besides delighting her hearers with a second solo, "La Polka Glisante" (Raff), this lady accompanied all the solos and effectively joined Mr Thomas in his duet "Faust," erroneously ascribed in the programme, we believe, to Sir Julius Benedict alone—the latter artist having simply a share in its production. Mr Thomas, who is "peerless among his peers" as an executant on the harp, played *con amore* his own exquisite solo entitled "Autumn" and "The Dance of the Fairies" (Alvares). In response to a loud recall Mr Thomas returned to the platform and gave with much spirit his own setting of the celebrated "Men of Harlech," which literally "brought down the house." Miss Flinn's selections were given in finished style, receiving numerous "calls," for one of which, Ganz's "Dear Bird of Winter" (a sweet lyric), she substituted "Robin Adair." Miss Alice Heale received like favours, and, last but not least, Mr Frank Quatremayne showed himself a capable artist, his contributions both sacred and secular receiving marked approval. Altogether, the concert may fairly be said to have been above the average, and cannot fail to exercise a highly beneficial influence on the musical enlightenment of the neighbourhood.—J. S.

**MISS GILLUM'S PIANOFORTE RECITAL.**—The second and last pianoforte recital given by Miss Gillum in the Surbiton Park Lecture Hall, took place on Saturday afternoon, Nov. 1st. The programme attracted a numerous audience, who lavished well merited applause throughout the performance, more especially after Miss Gillum's admirable execution of Sterndale Bennett's sonata, *The Maid of Orleans*, which was in every respect an illustration of genuine and sincere musical feeling, as well as a striking example of the lady's polished virtuosity. Miss Gillum's success, was also particularly marked after three short pieces by Scarlatti, which seemed thoroughly adapted to her style, and caused such general satisfaction as to oblige her to respond to an encore. Miss Gillum was assisted by Mr Kenningham, who gave much pleasure by his singing of "Come into the Garden, Maud," "Salve Dimora," and a ballad of his own composition, entitled, "The hour of love;" M. Libotton the excellent Belgian violoncellist, gave two solos, and the duet of Mendelssohn, in D major, with Miss Gillum, in both of which he, as usual, charmed his hearers. The accompanist was Mr John Jeffereys, to whom only praise is due.—C. D.

**"PARISIFAL" AT THE ALBERT HALL.**—(From another "party.")—The musical event of the London Autumn is passed, and if the announcement that has appeared in the newspapers informing the public that *Parisifal* will, in future, only be given at Bayreuth is to

be taken as for granted, then the performances just finished will have acquired treble importance for those admirers of the work whose hopes were centred in a faithful reproduction of *Parisifal* in this country at some early date. The Albert Hall interpretation, with its numberless cuts, resembling so many gaping wounds, received, at the hands of some inexperienced hand,\* who presents his achievement to the English public as "An abridged score," has already been commented upon; further remarks are uncalled for. The second and last performance, on Saturday afternoon, was, for the greater part, on a level with the first. It is to be regretted that convalescence† towards a good interpretation cannot be recorded. In the "Chorus of Maidens" (Act ii.), for example, the voices were often inaudible, from a sense of uncertainty about coming in either in time (the latter question prevailing throughout) or in tune, which communicated a strong sense of fear for their ultimate recovery. Fräulein, Maltén, Gudehus, Scaria, and Schuegraf were, as usual, in perfect possession of their respective powers, Maltén, especially, receiving at the end of the second act an enthusiastic ovation.—DODINAS.

An interesting concert was held at the London Temperance Hospital 12th inst., by Lady Brabazon, under the supervision of Miss Carr Moseley. Mdle Alice Roselli in her fine rendering of Miss Oldham's new song, "His Ship," (expressly composed for her) won the heartiest encore of the evening, but substituted "Within a mile of Edinboro' Town," her success being also very great in Cowen's "Last Dream," and "No thank you, Tom," (Roedel). Miss Carr Moseley's new ballad, "The Carol of Hope," was effectively sung and won an encore for Miss Burdett. Miss Buchanan Riddell, Mr Machell, and Mr Addison. R.A.M., received deserved applause after their respective songs, as well as Mr Holland after his recitations from *The Rivals* and *Ingoldsby Legends*. Sig. Negroni and Miss Carr Moseley, presided at the pianoforte with ability. Miss Orme (matron) conducted her guests through the hospital, and the patients gratefully expressed the pleasure they experienced. Thanks were given, also, by Miss Orme in a few earnest words, alluding to the monotony of hospital life and its work, which a concert greatly tended to enliven, by giving them the pleasure of anticipation, and something to talk of afterwards.

**PHILHARMONIC SOCIETY.**—The arrangements for next season are now complete. The board of directors consists of Messrs Francesco Berger, W. H. Cummings, Charles Gardner, Oliver May, George Mount, Charles E. Stephens, and Dr F. E. Gladstone. Sir Arthur Sullivan will, for the first time, conduct the whole series of concerts, which will be held on the following dates: February 26, March 12 and 26, April 22, May 6 and 20. Mr Charles E. Stephens is the Hon. Treasurer for the year, Mr Francesco Berger the Hon. Secretary. The guarantee fund reaches the formidable sum of £1,830. The following important novelties will be included in the programmes: a new symphony, composed expressly for the society, and conducted in person by the composer, Herr Anton Dvůřák; a grand symphonic poem, in four parts, called "Johanna d'Arc," by Moritz Moszkowski, probably conducted by the composer; a new orchestral "Serenade" composed expressly by Mr Thomas Wingham, and conducted by the composer; and lastly, a "prize overture," the directors having offered a prize of twenty guineas for the best overture, not restricted to nationality, have received promises of contributions from England, Scotland, Ireland, Germany, Italy, France, Belgium, Holland, Spain, Norway, Sweden, United States, California, Havanna, Canada, &c. Among the soloists Herr Joachim will appear at the first concert, Herr August Wilhelm will make his first appearance since many years at the third. Mdle Clotilde Kleeberg and Herr Franz Rummell will appear for the first time at these concerts, and it is confidently hoped that both Mdme Schumann and Mdme Sophie Menter will be able to appear. Amongst the vocalists Mdme Minnie Hawk and Mdle Elly Warnots are already engaged. These arrangements speak volumes for the energy and forethought of the directors, and augur a brilliantly prosperous season.

**SIGNOR RIA**, an esteemed Italian tenor, in high request at the drawing-room entertainments of the aristocracy, gave his benefit concert on Tuesday, November the 14th, at Steinway Hall. The principal features of the evening were the violin playing of Mdle de Bono, the pianoforte playing of the young Italian pianist, Signorina Luziano, and the singing of the concert-giver. The efforts of each artist obtained the high appreciation of the audience.

**STRATFORD.**—A Presentation Concert took place, November 17, in the large and handsome Town Hall (holding about a thousand

\* A hand "with hands" is a phenomenon with which Briareus himself may not compare.—Dr Blügel.

† "Convalescence" is a fair word of its syllables. "And that's the humour of it."—Dr Blügel.



people), which was filled with an enthusiastic audience, when the town brass band was presented with new instruments. The following were the most successful singers: Mr and Mrs Ch. J. Bishenden, who distinguished themselves by their highly cultivated style, both in songs and in a duet. Mr Hay, Mrs Weston, and others were also well received, and the band played various selections in a most praiseworthy manner under the direction of the bandmaster, Mr Lancaster.

#### PROVINCIAL.

GLASGOW.—Mr Sims Reeves, says *The Bailie*, still remains the greatest of English tenors. He is yet unequalled as an artist, while his voice, carefully husbanded, is almost as fine and almost as powerful as in his younger days. His is still a mighty name to conjure with, as was evinced in the very large audience which was drawn to St Andrew's Hall, on Saturday evening, through the enterprise of Mr Airlie, whom it is a fact worth noting the proverbially unreliable tenor (justly or unjustly so regarded) has never disappointed.—The organ for Westbourne Free Church, which will be No. 2 in the Glasgow churches of the denomination, unless another is stealing a march on it, is now nearly ready for use. It is being built (we are informed) on an entirely new and scientific principle by Mr August Gern, of London, and its "inauguration" was fixed for Tuesday evening, 18th inst., when a recital was to be given by Mr Alfred Eyre, organist of the Crystal Palace at Sydenham.

MALVERN WELLS.—One of the most successful concerts that has ever been given here took place in the large room of the Abbey (kindly lent for the occasion by Mrs Finnie) on Friday evening last, in aid of the Malvern Rural Hospital. The room was crowded, and the manner in which the various items in the programme were rendered seemed to give entire satisfaction to the numerous and appreciative audience, who re-demanded several songs, conspicuous among these being a charming new one by the organist of St Peter's (Mr F. F. Rogers), entitled "For ever," wedded to some beautiful verses by the popular lyric author, Clifton Bingham. The manner in which Mr H. Brown rendered this song left nothing to be desired. Other items in the programme were equally well received, especially the trio for violin, violoncello, and piano, played in capital style by Mr F. G. Rogers, Captain A. Jones, and Mr F. F. Rogers. The ladies were in capital voice. The duet, "I know a bank," sung by Miss Banister and Miss Burrow, was re-demanded. Mrs Rowland sang two songs, with violoncello *obligato*; and joined Capt. Jones in Smart's melodious duet, "When the wind blows in from the sea." Miss Agabeg sang two songs in a very finished manner; and Miss Plowden gave a beautiful rendering of Cowen's "Better Land." Miss Banister delighted the audience with her rendering of "The land o' the lea" and "The reaper and the flowers," and Dr Holbeche also contributed two songs. The choir of St Peter's Church added much to the enjoyment of the evening by singing in creditable style two part-songs, which brought to a close a most successful concert. Mr F. F. Rogers was the accompanist. The proceeds amounted to £17 19s. 6d.

NOTTINGHAM.—The fifth of the series of "Saturday Night Popular Concerts" was given on Nov. 15th, in the Albert Hall, under the auspices of the Social Guild, and was successful, the attendance being large and appreciative. The vocalists were Miss Clara Samuelli, Miss Marian McKenzie, Mr Henry Guy, and Mr Griffin. The instrumentalists were M. de Munk (violin) and Sig. Biascia (pianoforte). Miss Clara Samuelli sang with all her well-known refinement, and Miss Marian McKenzie, who had recovered from the cold from which she was recently suffering, with feeling and pathos. Mr Guy sang judiciously, preferring a conscientious to a showy method of vocalization, and Mr Griffin with spirit and vigour. M. de Munk played an arrangement for the violin by himself of one of Chopin's "Nocturnes," Dunkler's "Fileuse," Schumann's "Abendlied," and Popper's "Papillon." He displayed great manipulative dexterity, as well as volume and purity of tone. Sig. Biascia is one of the best and most competent accompanists of the day, and he is always a welcome visitor to Nottingham. Besides taking part in a couple of duets with M. de Munk, he gave several solos, including a polonaise in B flat by Chopin and Mendelssohn's *schero* in E minor.

WORCESTER.—ORGAN CONCERT.—The second popular organ concert was given on Monday, November 10, at the Public Hall, Mr Box being the organist. There was a good general attendance, the penny seats, however, being but slightly patronised. The following was the programme:—Organ solo, March, *Tannhäuser* (Wagner); song, "The Desert" (Emanuel), Mr Dyke; solo organ, "Andante" (Haydn); song, "O rest in the Lord" (Mendelssohn), Mrs T. M. Hopkins; song, "All in All" (Cowen), Mr Albert Webb; solo organ, overture to *William Tell* (Rossini); song, "The Lost Chord"

(Sullivan), Mr Dyke; solo organ, "Funeral March of a Marionette" (Gounod); song, "Home, sweet home," Mrs T. M. Hopkins; organ solo, gavotte, "Stephanie" (Czibulka); "Rondo Allegretto" (Diana); song, "The Owl" (Adams), Mr Albert Webb; solo organ, "Handel's Harmonious Blacksmith" (Lux). Mr Stanley James was the piano accompanist.—A very pleasing concert was given on Tuesday, November 11, in St Andrew's Schoolrooms, in aid of the restoration fund of the church, by members of the choir. Mr J. J. Bateman (organist) accompanied. Mrs J. J. Bateman's singing was much appreciated, as also that of Messrs Hope, Pardoe, Winders, Bateman, and Albert Williams. The piano and violin duets, by Messrs G. E. Bateman and J. F. Wilding, were performed with good effect, and the rendering of the glees was very satisfactory.—On Friday evening, November 14, under the auspices of the Worcester Total Abstinence Society, a service of song was given at the Public Hall, the subject illustrated being the well-known story, *Buy your own cherries*. The hall was well filled. The Rev. E. V. Hall presided, and the Rev. J. C. Nattrass, Messrs J. D. Clark, and J. S. Hanson were among those on the platform. The chorus consisted of a temperance choir of 150 voices, the solos being given by Miss Wainwright, Miss Minchall, and Mr Prosser, and the quartets by Miss Wainwright, Miss Minchall, Messrs Ford, Savage, Baraball, Deakin, Prosser, and Waldron. Mr Caleb Simper was conductor and organist, and Mr J. R. Corder (Malvern) reader.

NORWICH.—The following is the programme of the first afternoon's organ recital of the season, by Dr Bunnett, F.C.O. (organist to the corporation), in St Andrew's Hall, last Saturday, November 15:—Overture, *Athalie* (Mendelssohn); Andantino in G (Bunnett); air, "Verdi Prati" (Handel); Prelude and Fugue in G (Bach); air, "The Lost Chord" (Sullivan); "Song of Hope" (Batiste); "Pilgrims' Chorus," *Tannhäuser* (Wagner); Andante in E flat (Mozart); "Chapel by the Sea" (Barnett); Overture, *Samson* (Handel).

EXETER.—Mr Barré Bayly—says the *Exeter and Plymouth Gazette*—gave two high-class concerts at the Royal Public Rooms on Monday, the 10th inst. The morning programme opened with one of Hummel's trios for pianoforte, violin, and violoncello, which was admirably performed by Herr Gustav Ernest, Mr Barré Bayly and Mons. Hollmann. These skilful instrumentalists again appeared in Mendelssohn's beautiful trio, Op. 49, which also received a very expressive rendering, and created an unmistakable effect; and, lastly, in Corelli's sonata, Op. 5. Mr Barré Bayly was heard to decided advantage in a "Pensée Fugitive," by Heller and Ernest, for which he was honoured with an enthusiastic re-call. Mons. Hollman made his mark in a pretty mazurka, entitled "Romance," of his own composing, and among Herr Ernest's solos was Liszt's "Hungarian Rhapsodie," No. 14, brilliantly executed. Miss Henden Warde was the vocalist on the occasion, and her efforts met well-deserved recognition. The same artists appeared again in the evening, reinforced by several of Mr Bayly's pupils, whose respective performances reflected credit on their preceptor.

#### COVENT GARDEN CONCERTS.

Signor Bottesini, one of the greatest artists the world has ever seen, made his appearance on Wednesday night at the Covent Garden Promenade Concert, and met with an enthusiastic reception. No doubt many of the audience remembered the *furor* awakened some twenty years back by the performance of the great contrabassist, who was the "lion" of an entire season of promenade concerts at Covent Garden. After a long absence, he returned to England last spring to play at one of the Philharmonic Concerts, and proved—says *The Globe*—that his extraordinary powers were fully preserved. On Wednesday night his selections were his fantasia on *I Puritani*, his "Elegia," and his variations on the air "Nel corpiù," from Paisiello's *La Molinara*. To describe his playing adequately would be impossible. Under his fingers the double-bass becomes a violoncello, a violin, a flute, or whatever may please him; yet there is no trickery in his playing, and his almost miraculous *tours de force* are always subservient to the intellectual interpretation of the musical sentiment. Musicians will not need to be reminded that Signor Bottesini is a profound musician as well as a wonderful executant, and has composed some of the best operas of the modern Italian school. He played again on Thursday, and is announced to appear at the benefit of Mr W. F. Thomas on Monday next.

Besides the performances of Sig. Bottesini on Thursday night, Mr W. L. Barrett played an effective solo on the flute, M<sup>me</sup> Enriquez sang Roedel's "Forget me not," together with Henry Smart's always welcome "Lady of the Lea," and Signor Foli,



Blumenthal's "Across the far blue hills," as well as Diehl's popular song, "The Mariner." Mr Crowe's famous "See-saw" waltz with chorus (encored) was among the attractions on Wednesday night. The concerts finish on Monday night, when Mr W. Freeman Thomas, the "enterprising impresario," will take his benefit.

#### ROYAL ACADEMY OF MUSIC.

The fortnightly meeting of professors and students was held on Saturday evening, November 15. We subjoin the programme:

Sonata in A, Op. 65, No. 3, organ (Mendelssohn)—Mr C. S. Macpherson\* (Balfie Scholar), pupil of Mr W. G. Wood; Song (MS.), "The Streamlet" (Albert H. Fox, student)—accompanist, Mr Albert H. Fox—Miss Beatrice Bishop, pupil of Mr Davenport and Mr Fiori; Prelude in A minor (*Suite Anglaises*), pianoforte (Bach)—Miss Heal, pupil of Mr H. R. Evers; Glee, "Blow, gentle gales" (*The Slave*) (Sir Henry Rowley Bishop)—accompanist, Mr Alfred Izard—Miss Ikin, Miss Christo, Mr Walter Mackway, Mr Ernest Kiver,\* and Mr Charles Copeland, pupils of Mr F. Walker; Allegro Serioso (MS.), pianoforte (Alice Dyer, student)—Miss Alice Dyer, pupil of Mr Davenport and Mr Walter Macfarren; Song, "Eye hath not seen" (*The Holy City*) (Alfred R. Gaul)—accompanist, Mr C. S. Macpherson—Miss Hannah M. Jones, pupil of Mr Davenport, Mr Walter Macfarren and Mr M. Garcia; Prelude and Fugue in G, Book I., pianoforte (Bach)—Miss Emily Chandle, pupil of Mr S. Kemp; Song (MS.), "The Mermaid's Song" (Cuthbert Nunn, student)—accompanist, Mr C. Nunn—Miss Marie Etherington, pupil of Professor Macfarren and Mr M. Garcia; Adagio and Allegro Energico, from Concerto in G, Op. 26, violin (Max Bruch)—accompanist, Mr C. S. Macpherson—Mr Newton, pupil of Mr Sainton; Recitation, "The Raven" (Edgar Allen Poe)—Mr Charles Copland, pupil of Mr Walter Lacy; Larghetto, Maestoso, and Allegro con brio, from Sonata in G (MS.), pianoforte (J. E. German, student)—Mr Septimus Webbe, pupil of Mr Prout and Mr Westlake; Duetto, "Cruel Perche" (*Le Nozze di Figaro*) (Mozart)—accompanist, Mr Ernest Kiver—Miss Margaret Hoare and Mr Theo. Moss, pupils of Mr Shakespeare; Andante from Concerto in F, flute (Molique)—accompanist, Miss Mete Scott—Mr Griffiths, pupil of Mr Svendsen; Berceuse in D flat, Tarantelle Impromptu in G minor (MS.), pianoforte (Rowland Briant, student)—Miss Lilian Munster (Lady Goldsmid scholar), pupil of Mr Prout and Mr H. R. Evers; Aria, "Ciascun lo dice" (*La Figlia del Reggimento*) (Donizetti)—accompanist, Miss Dora Bright—Miss Georgina Booth, pupil of Mr Fiori; Rondo Piacetole, Op. 25, pianoforte (Sir William Sterndale Bennett)—Miss Lucy K. Downing, pupil of Mr Arthur O'Leary; Song, "To the Queen of my heart" (Ernest Ford)—accompanist, Mr Ernest Kiver—Mr Frederick Cundy, pupil of Mr Holland; Ungarish, Polonaise, Op. 54, Book 2 (Heinrich Hofmann)—Miss C. M. Evans\* and Miss Lucy Balshaw,\* pupils of Mr T. Knott.

#### GOUNOD'S MORS ET VITA.

Some months ago we published M. Gounod's own sketch of his new oratorio, *Mors et Vita*, written for, and to be produced at, the Birmingham Festival next year. The work since then has been finished, and the full score was recently delivered by the composer to Mr Milward, of the Birmingham Festival Committee, and Mr Alfred Littleton, representing the publishers, Messrs Novello, Ewer & Co. The price paid to the composer for copyright and performing right is the same as that received by him for the *Redemption*—viz., £4,000, £500 being contributed by the Birmingham Committee for the privilege of producing the work. The subjoined list, showing the division of *Mors et Vita* into parts and numbers, will interest our musical readers:—

Prologue.—(1) orchestral movement; (2) chorus; (3) The Voice of Jesus, bass solo; (4) chorus.

Part 1.—Requiem Mass.—(1) Introit and Kyrie, chorus and four solos; (2) double chorus, unaccompanied; (3) Dies Iræ, chorus; (4) Quid sum miser, four solos and chorus; (5) Felix culpa, soprano solo and chorus; (6) Quærens me, duet, soprano, and contralto; (7) Juste Juxta, chorus; (8) Ingemisco, four solos and chorus; (9) Inter oves, tenor and solo; (10) Confutatis, chorus and four solos; (11) Lacrymosa, chorus and four solos; (12) Offertorium, chorus and soprano solo; (13) Sanctus, tenor solo and chorus; (14) Pie Jesu, four solos; (15) Agnus Dei and Communion, soprano solo and chorus; (16) epilogue, instrumental.

Part 2.—(1) The Sleep of the Dead, orchestral movement; (2) The Trumpets of the Last Judgment, orchestral movement; (3) The Awakening of the Dead, orchestral movement; (4) The Coming of

the Judge, baritone recitative, orchestra and chorus; (5) The Judging of the Elect, baritone solo, orchestral chorus, and soprano solo; (6) unaccompanied Chorale of Angels; (7) The Judging of the Condemned, baritone recitative, orchestra and chorus.

Part 3.—(1) The new Heaven and new Earth, instrumental prelude, and baritone recitative; (2) The Heavenly Jerusalem, orchestra and baritone solo, orchestra, celestial chorus, and full chorus; (3) The Great Voice in Heaven, baritone recitative, orchestra, and chorus; (4) No more Tears, no more Suffering, no more Death, quartet and orchestra; (5) All Things made New, baritone recitative, orchestra, and chorus; (6) Celestial Chorus; (7) Final Hosanna.

Apart from the Requiem Mass and a few extracts from St Augustine, the words are selected from Holy Writ. Having regard to the difficulty of obtaining a good English translation fitted to the musical declamation, the committee have judiciously decided to have the work sung to the original Latin words. An English version will, however, be published in the programme. It is expected that M. Gounod will himself superintend and conduct the production of his new work.—*Times*.

#### MUSIC AT THE ANTIPODES.

(From our own Correspondent.)

A concert, under the auspices of the Victorian Rowing Association, was given in the Town Hall on the evening of October 27th. The artists were Mdme Fannie Simonsen, an old-established Melbourne favourite (who recently took her farewell of the operatic stage); Miss Christie Fuller, a pupil of Miss Christian, R.A.M., one of, if not our very best, ballad singers; Miss Louise Jeoman, an accomplished pupil of our quondam fellow-citizen, Mr Alfred Moul, now of London; Mr H. Gordon Gooch, A.R.A.M., formerly of New Zealand, who has lately settled down in Melbourne; Signor P. Paladini, who first made his mark here in *Lohengrin*, when it was produced in this colony a few years ago for the first and only time (and, by the way, resulted in a heavy loss to the Operahouse Company); a glee party; Mr Philip Plaisted, an organist of repute; and Herr Adolf Liebermann, lately from Dublin, and who is at present acting as organist at St Francis' Roman Catholic Church. Mr G. R. Fleming, another New Zealand musician lately come amongst us, was the conductor. Miss Fuller and Miss Jeoman give ample promise of taking place in the first rank of Australian vocalists. The first sings with great expression and sympathy, and the second with much artistic finish. Miss Jeoman's songs were Sullivan's "Let me dream again" and Buck's "When the heart is young." Miss Fuller sang "Laddie," by Ciro Pinsuti, and Knight's fine old song, "She wore a wreath of roses;" Mr Gooch two nautical ballads, "The Fairy Jane," by Marzials, and "The Skipper's Flag," in splendid style; Mdme Simonsen's selections consisted of "A Cuban Hammock Song" (Paladihl), and "The Will and the Way" (Diehl), in that artistic manner which characterizes all that she does. Sig. Paladini, who is not in the best of voice now, rendered "Let me like a soldier fall" (Wallace), and "Non è ver" (Mattei), the last being sung the best. Miss Isabel Reid, who appeared for the first time, gave Mdme Sainton-Dolby's "He thinks I do not love him" and Tosti's "Good-bye." The glee party rendered two part-songs, viz., "Dream Faces" (Hutchison), arranged by Herr Julius Siede, and "The Blue Alsatian Mountains" (S. Adams), arranged by Mr Alfred Plumpton. Mr Plaisted played the Overture to *Fra Diavolo* and Suppé's "Teufelsmarsch" on the grand organ; and Herr Liebermann performed "Etude de concert" (A. Rubinstein), and a composition of his own, "Meta 3me Valse de Concert." The concert was altogether a most enjoyable one. There was a full audience.

Mdme Maggie Elmblad, the pianist, daughter of an old and respected colonist, and whose husband—a fine basso—occupies an official position at one of the Courts of Europe, has been on a visit to Melbourne, which is her "home." A farewell concert was given to Mdme Elmblad in the Town Hall on the evening of the 4th October, prior to her departure for Europe. Mdme Elmblad's performances were:—Concerto No. 1, E flat, for pianoforte and orchestra (Franz Liszt); "Hark, hark, the lark" (Schubert—Liszt) and "The Erl King"; variations on a theme of Beethoven (C. Saint-Saëns), duet for two pianos, with Mr Otto Linden; Nocturne (Chopin) and Valse Chromatique (Leschetizky); Sonata for piano and violin, Op. 8 (Edward Grieg), with Mons. Horace Poussard; and "Home, sweet home" (Thalberg). All these numbers were executed in a manner which showed Mdme Elmblad to be worthy to take her place amongst the most eminent pianists. Two compositions of Mdme Elmblad's were given; the first, "Baby mysteries," sung by Mr Palmer, and the second, "God be with you," rendered by Mrs Arnes Beaumont. Mr T. Bergin sang C. Pinsuti's "Queen of the Earth." Mons. Poussard, who has lately returned to Australia from

\* With whom this subject is a second study.

Europe after an absence of twenty years, also performed a composition of his own, "Caprice Hongrois," on the violin. Miss Christian, R.A.M., was heard to advantage in "The Lost Chord" (Sullivan), with organ and pianoforte accompaniment; and Mr Beaumont rendered Blumenthal's "O maiden mine" in his usual finished style. Mme Simonsen sang Gounod's "Ave Maria," adapted to the 1st Prelude of J. S. Bach, with piano, organ, and violin accompaniment, in true artistic style, and an encore was insisted upon. Mme Leonard, who is a stranger to Melbourne audiences, made a favourable impression by her singing of "The Storm," by Hullah. The orchestra, which was large, was conducted by Mr Julius Herz, who also acted as musical director. The accompanists were Mr J. Edeson and Mr Otto Vogt, and the organist Mr T. J. Hammond. The audience was an extremely large one, and included Lady Loch, Viscount Castlerosse, and other members of the viceregal household. Mme Elmblad was greeted with enthusiasm, and received an abundant quantity of floral favours. The business management of the concert was in the hands of Mr Harry J. Samuelli, upon whom all the arrangements reflected credit. The concert was one of the best that we have had in Melbourne for some time past.

Mr T. H. Guenett's popular concerts continue to be a great attraction at the Presbyterian Assembly Hall. The fifth and sixth concerts for the present year were given on the 24th Sept. and the 1st inst.

Mme Fanny Simonsen, the French vocalist, who has lived in Melbourne for the last twenty years, took her farewell of the lyric stage at an afternoon performance in the Princess's Theatre on the 20th ult., in the presence of a large audience. Mme Simonsen appeared in acts of *Martina* and *Lucrezia Borgia*. A variety of solo performances was given by other artists.

An adjourned annual meeting of the Musical Artists' Society was held on the 27th Sept. at the Café Gunster. Reports of a satisfactory nature were received and confirmed.

The ninety-fifth concert of the "Metropolitan Liedertafel" was given on the 6th inst. in the Town Hall. M. Edouard Reményi, the eminent violinist, made his first appearance in Australia on this occasion, and was enthusiastically received by a great audience. M. Reményi gives his first concert this evening in the same hall. He has brought with him to this country a concert company of his own, consisting of Miss Hattie Downing, and Herr Rudolph Himmer, vocalists, and Mr Isidore Luckstone, pianist. M. Reményi has written a long and interesting letter to one of the Melbourne newspapers on popular music.

J. L. T. F.

Melbourne, Oct. 9th, 1884.

#### LICHFIELD CATHEDRAL ORGAN.\*

(To the Editor of the "Musical World.")

DEAR SIR,—On the occasion of a recent professional visit to Lichfield, through the courtesy of Mr J. B. Lott, the esteemed organist, I am enabled to supply full particulars of the magnificent cathedral organ, recently enlarged, at a cost of £2,000, by Messrs Hill & Son. Should your valuable space admit, I am sure the details will interest a number of your subscribers.

The ceremony of the dedication of the west front of the cathedral and the opening of the organ took place on Thursday, May 29th. At the morning service the sermon was preached by the Lord Bishop of Lichfield, and at the evening service by the Archbishop of Canterbury. The cathedral choir was assisted by the Lichfield Musical Society and an orchestra of brass instruments, under the direction of Mr J. G. Gladman. The organists were Dr J. F. Bridge, organist of Westminster Abbey, and the Rev. C. Hylton Stewart, M.A., precentor of Chester Cathedral. The conductor was Mr J. B. Lott, Mus. Bac., Oxon., organist of Lichfield Cathedral. At the conclusion of the afternoon service, an "organ recital" was given by Dr J. F. Bridge. The following was the programme:—

Overture, *Semele* (Handel); Andante, from the Symphony in E flat (Haydn); Three Sketches (Schumann); Fantasia (Silas); Larghetto, from the First Symphony (Spohr); Toccata and Fugue in C (Bach); Air, varied (Lemmens); and Concerto No. 4, Set 2, Adagio, Allegro, Vivace (Handel).

I am, dear sir, yours faithfully,

JOHN CROSS.

West Central School of Music,  
3, Burton Crescent, W.C.

The following is the specification of the organ:—

GREAT ORGAN, CC to A, 58 NOTES.—Double diapason, 16 feet, 58 pipes; large open diapason, 8, 58; small open diapason, 8, 58; bell gamba, 8, 58; clarabella, 8, 58; stopped diapason, 8, 58; principal, 4, 58; octave

\* Delayed in transmission.

gamba, 4, 58; harmonic flute, 4, 58; twelfth, 2½, 58; fifteenth, 2, 58; sesquialtera, IV ranks, 232; mixture, II ranks, 116; posaune, 8, 58; clarion, 4, 58.

SWELL ORGAN, CC to A, 58 NOTES.—Bourdon, 16 feet, 58 pipes; open diapason, 8, 58; pierced gamba, 8, 58; stopped diapason, 8, 58; voix celeste, 8, 46; principal, 4, 58; celestina flute, 4, 58; fifteenth, 2, 58; sesquialtera, III ranks, 174; mixture, II ranks, 116; contra fagotto, 16, 58; trumpet, 8, 58; oboe, 8, 58; corneopane, 8, 58; clarion, 4, 58.

CHOIR ORGAN, CC to A, 58 NOTES.—Lieblich bourdon, 16 feet, 58 pipes; open diapason, 8, 58; dulciana, 8, 58; keraulophon, 8, 58; stopped diapason, 8, 58; principal, 4, 58; wald flüte, 4, 58; piccolo, 2, 58; clarinet, 8, 58.

SOLO ORGAN, CC to A, 58 NOTES.—Harmonic flute, 8 feet, 58 pipes; concert flute, 4, 58; orchestral oboe, 8, 58; corno di bassetto, 8, 58; tuba mirabilis, 8, 58.

PEDAL ORGAN, CCC to F, 30 NOTES.—Double open diapason, wood, 32 feet, 30 pipes; open diapason, wood, 16, 30; open diapason, metal, 16, 30; bourdon, 16, 30; principal, 8, 30; bass flute, 8, 30; fifteenth, 4, 30; mixture, IV ranks, 120; trombone, 16, 30; trumpet, 8, 30.

COUPLERS.—Great to pedal, right hand; great to pedal, left hand; swell to pedal; choir to pedal; solo to pedal; swell to great, right hand; swell to great, left hand; solo to great; swell to choir; swell octave; solo octave; choir to great.

ELEVEN COMBINATION PEDALS.—4 to great and pedal organs combined; 4 to swell organ; 1 to choir organ; 2 to pedal organ. Horse-shoe pedal to draw on and off great to pedal.

SUMMARY.—Great organ, 15 stops, 1,106 pipes; swell organ, 15, 1,032; choir organ, 9, 522; solo organ, 5, 290; pedal organ, 10, 390; couplers, 12; total, 66 stops, 3,310 pipes.

The action is tubular pneumatic throughout. The organ is blown by one of the Crossley Brothers' silent gas engines.

#### WAIFS.

Jules de Swert gave a successful concert the week before last in Riga.

Michelena has succeeded Rovira as manager of the Teatro Real, Madrid.

A new buffo opera, *Grilletta*, by Pastore, has been well received in Messina.

Ponchielli's *Gioconda* is in rehearsal at the Teatro Pagliano, Florence.

*Ingeborg*, a new opera by Paul Geisler, is in rehearsal at the Stadttheater, Bremen.

Audran's *Mascotte* was produced on the 13th inst. at the Teatro de la Zarzuela, Madrid.

Millöcker's buffo opera, *Gasparone*, has been successfully given at the Politeama, Genoa.

Delibes' *Lakmé* has been performed with much success at the Stadttheater, Cologne.

During her present visit to Russia, Pauline Lucca will sing exclusively in concerts.

Giorza has accepted the post of conductor for the ballet at the Teatro San Carlo, Naples.

The death is announced of Mr Henry Hayward, the well-known violinist of Wolverhampton.

The Polish composer Ladislaw Zelenski has completed an opera entitled *Conrad of Wallenrod*.

Masini has produced a favourable impression as the Duke in *Rigoletto* at the Teatro Real, Madrid.

Randolfi, baritone, from the Operahouse, Frankfort-on-the-Maine, is engaged at the Stadttheater, Brunn.

De Ahna, accompanied by Adelina Herms and Wilhelm Posse, is about to make a concert-tour in Silesia.

It is said that the great Italian tragedian, Tommaso Salvini, is engaged for a series of performances in Russia.

Witt, of the Grand-Ducal Theatre, Schwerin, has been fulfilling a short engagement at the Stadttheater, Lübeck.

A Chamber-Music Society for Wind Instruments has been formed in Brussels, and gave its first concert on the 16th inst.

Fides-Devriès made her first appearance, on the 13th inst., at the Teatro Real, Madrid, as Margarita in Gounod's *Faust*.

Käsmayer, conductor for the ballet at the Imperial Operahouse, Vienna, died in that capital on the 10th inst., aged 53.

The Emperor of Germany has conferred the Prussian Order of the Crown on Felix Mottl, Grand-Ducal Capellmeister, Baden.

Camille Saint-Saëns' opera, *Simson und Delila*, has been revived at the Grand-Ducal Theatre, Weimar, where it was originally produced.

A new Italian opera, *Marco Botzaris*, by Sig. Bonicioli, has been successfully produced at the Teatro de la Alhambra, Madrid.

The gala performance at the Teatro Regio on the closing of the International Exhibition, brought in 21,000 liras, or about £840.

Heinrich Hofmann's *Aennchen von Tharau* will be performed, towards the end of the month, at the Ducal Theatre, Wiesbaden.

A series of Popular Concerts, under the direction of Brunel, principal of the local Conservatory of Music, has been organized in Nancy.

Felix Draeseke's opera, *Gudrun*, was performed on the 5th inst., at the Theatre, Royal, Hanover, and met with a favourable reception.

A performance of Rubinstein's oratorio, *Das Verlorene Paradies*, will be given this winter in Frankfort-on-the-Rhine by Rühl's Vocal Association.

*Rodope*, a new ballet, with music by Sig. Paolo Giorza, is being rehearsed simultaneously at the Teatro San Carlo, Naples, and the Teatro Regio, Turin.

The tenor, Brignoli, who was to have sung on the 22nd inst. with M<sup>me</sup> Adelina Patti in *Lucia* at the Academy of Music, New York, died in that city on the 31st October.

At the performance of Rubinstein's *Verlorenes Paradies* on the 17th inst., at Berlin, Carl Hill, from Schwerin, sang the bass part, confided last year to von Reichenberg.

Friedrich Grützmacher will take part on the 6th December in the concert of the Russian Musical Society, Moscow; from Russia he will, in January, proceed to Switzerland.

The members of the Orchestra at the Teatro Sociale, Treviso, invited a short time since their conductor, Usiglio, to a grand banquet, especially organized in his honour.

During the carnival season in Italy, the *Hamlet* of Ambroise Thomas will be given at three different theatres: the Scala, Milan; the Apollo, Rome; and the San Carlo, Naples.

M<sup>me</sup> Schöller, of Dresden, is engaged for three years at the Theatre Royal, Munich, in place of M<sup>lle</sup> Dressler, who has gone to the Residenz-Theater in the last-named capital.

Blum, of the Ducal Theatre, Wiesbaden, having obtained three months' leave, will accompany Materna, Schröder-Hanfstängl, Schott, and Staudigl on a tour in the United States.

Carl Reinecke, conductor of the Leipzig Gewandhaus Concerts, has been unanimously elected to direct next year's Musical Festival of the Lower Rhine, which will be held in Aix-la-Chapelle.

Professor G. Masutto, Venice, has been awarded the Bronze Medal at the Turin International Exhibition for his two works: *I Maestri di Musica Italiana nel Secolo XIX.*, and *Album Artistico*.

The principal artists in a performance lately of *La Traviata* at the Théâtre-Italien, Paris, were M<sup>me</sup> Sembrich, a German; Lubert, the tenor, a Frenchman; and Lauwers, the baritone, a Dutchman.

The Musical Society of Milwaukee, U.S., gave, on the 21st ult., their first concert under their new director, E. Catenhausen, lately *Capellmeister* at the Friedrich-Wilhelmstädtisches Theater, Berlin.

Mr Julian Adams, the well-known conductor of the Devonshire Park Concerts at Eastbourne, has been, owing to ill-health, obliged to leave England for a warmer climate. Mr Adams has done much for the advancement of music at Eastbourne, and his absence will be much regretted.

A successful concert was given for a charitable purpose at the Curzon Street schools, Mayfair, on Monday last. The Misses Moore, Miss Leonora Gerstenberg, Mrs Robert Imray, Miss E. Inray, Lord Bennet, Signor Erba, Signor Manes, and other talented amateurs were among the performers.

While waiting his turn at the Music Hall, Edinburgh, on Tuesday night—says an Auld Reekie Journal—Mr Sims Reeves sauntered into the street. Two blind street-singers ran against him, and one asked, "Do you know if Sims Reeves has turned up?" The popular tenor replied in the affirmative, upon which the beggars exclaimed, "Shouldn't I like to hear him." "So you shall," was the answer, and the beggars, to their amazement, were led into the concert room.—(What next?—Dr Binge.)

A very interesting musical manuscript has been on view during the past few days at Mr Alfred Phillips's music warehouse, High Road, Kilburn. It is the original copy of a new song, a setting of the hymn, "The King of Love my Shepherd is," in the handwriting of M. Gounod, written a fortnight ago, and just ready for publication by the newly-established publishing firm of Phillips & Page. The MS.—says *The Kilburn Times*—reminds one forcibly of Mendelssohn's musical handwriting, being small, and very neat, though not so close as Mendelssohn's. We have seen one other specimen of M. Gounod's writing in our neighbourhood, a few bars of the "Messe Solennelle" Sanctus, framed and hanging in the parlour of one of

our well-known organists; but the present MS. is a full folio sheet, and is therefore "something" for the ardent admirers of the French composer to feast their eyes on.

THE PRINCE'S CINDERELLAS.—The inaugural dance of the second series of these six private dances will take place at Prince's Hall, Piccadilly, on Wednesday next, 26th November. They are organized with the object of obtaining funds for the Chelsea Hospital for Women, to enable the Board to keep the 63 beds occupied with "respectable poor and suffering women." And as the Board have had to borrow £2,000 to pay off pressing liabilities, there is evident need of support. No one can become a subscriber to the Prince's Cinderellas, except on the formal introduction of a patroness or steward, who are furnished with voucher forms, which have to be sent to be exchanged for tickets to Mr J. S. Wood, to the Hospital in the Fulham Road. Among the recent additions to the patronesses' and stewards' list are Lady Borthwick, Lady Winnington, the Lady Mary Powys, Mrs H. A. Brassey, Mrs Fredk. Chester, Mrs Crossland, Mrs Ronalds, Mrs Maunder, Mrs George B. Leverson, Mrs Travers, and Mr Biddulph, Mr Gibson Bowles, Sir Philip Cunliffe-Owen, Mr Hutchinson Driver, Colonel Webb, Mr E. C. Morgan, and others. Thirteen members of Coote and Tinney's band have been engaged; and as many applications were declined last season in consequence of the limit of numbers being reached, speedy application for a voucher is necessary.

TELL THIS TO THE MARINES.—Mr Joseph Maas, the leading tenor of a well-known American opera troupe, is passionately fond of hunting and fishing, and some years ago started on a buffalo hunt, in company with his old friend, Dion Boucicault. The surrounding country was full of badly-disposed Indians, but our hunters were at all times willing to risk their scalps for a good week's sport. On this occasion they managed to lose their way and miss the trail which led to their temporary camp, so that as night came on they were utterly at a loss which direction to take. They had fortunately killed a young bull just before dusk, and making a virtue of necessity, they tethered their horses and lit a fire. They had scarcely finished a hasty meal of buffalo steaks, when an arrow came whizzing by their camp fire, and in less time than it takes to read this, they found themselves bound hand and foot by the rascally Apaches. There was no hope of deliverance, and both Mr Maas and Mr Boucicault expected instantaneous death. At this juncture Dion, who was almost comatose from fright, murmured feebly, "Joe, sing me 'Fra poco' once more before I die, and my scalp will come off all the more easily." Mr Maas tearfully complied with his friend's request, and had got as far as

"The wild flowers soon will shed their bloom  
Around my sad and lonely tomb,"—

when two big Indians came up smiling all over, and grunted, "Heap, good—more!" The gifted tenor finished the *aria*, but explained that he could sing no more unless he was unbound. The Apaches loosened his thongs, and Mr Maas, with a despairing hope, went on with the opera. From nine p.m. until three the next morning he kept on singing. Every time he stopped the savages poked him with a spear. However, just as his larynx was about to burst, the last Indian dropped asleep, and Mr Maas stole away, after cutting the hide ropes which bound his friend. They reached the settlement together in safety, but up to this day the talented artist never plays the third act of *Lucia* without being overcome with emotion.—*Manchester Examiner*, Nov. 15.

#### TOO SOON!

##### SONG.

Too soon! Too soon! how oft that word	Too soon! Too soon! how wild that tone
Comes o'er the spirit like a spell,	Bursts on our dearest hours of bliss,
Awakening every mournful chord	And leaves us silent and alone,
That in the human heart may dwell.	To muse on such a theme as this:
Too soon! Too soon! it is a sound	Too soon! Too soon! if e'er wert thine
To dim the sight with many a tear,	The joys, the fears, the hopes of love;
As bitterly we gaze around,	If thou hast knelt beneath the shrine
And find how few we lov'd are here!	Of beauty in some starlit grove.

Too soon! is stamp'd on every leaf  
In characters of dim decay;  
Too soon! is writ in terms of grief  
On all things fading fast away.  
Too soon! Too soon! how oft that word  
Comes o'er the spirit like a spell,  
Awakening every mournful chord  
That in the human heart may dwell.

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